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May 2023

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The most anticipated event in the interiors calendar, Milan Design Week takes place this month. It's here that the style agenda is set for the months ahead, but how do you make sure you don't miss the 'next big thing'? You'll need our guide to the true highlights (75) ➤

PICTURES: ANNE TIMMER, STYLING BY EVELIEN REICH / MONIQUE VAN DER REIJDEN, CHRISTOPHER HORWOOD, STYLING MIRANDA SINCLAIR, MARC EGGIMANN

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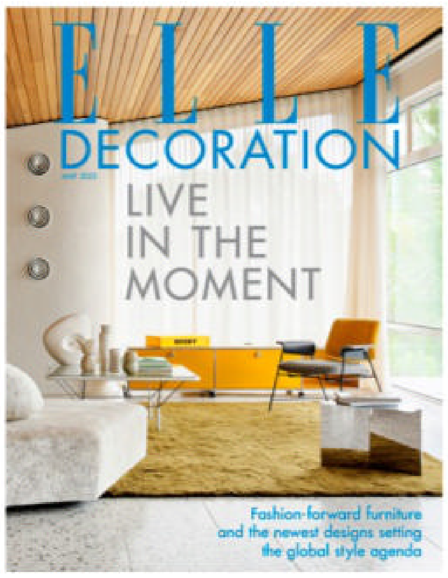
On the cover

Full of spring sunshine, this bright and fun-filled Melbourne house (154) is the work of Mardi Doherty and Phoebe Lipscombe of Studio Doherty, photographed by Anson Smart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The parallels between the worlds of fashion and interiors have always been part of ELLE Decoration's heritage and DNA,

so much so that I've written about them on numerous occasions. There is undoubtedly a similar sensibility between the way arbiters of style compile their wardrobes and curate and decorate their homes.

The pandemic only strengthened these ties. Denied the need or opportunity to buy garments beyond the most luxurious of loungewear, many of the clothes-obsessed (myself included) instead chose to invest time, money and creative endeavour into revamping the spaces around them. It's no wonder, then, that the big fashion brands followed suit, spotting gaps in a very lucrative market and wanting to capitalise on the shifting spending habits of their consumer base.

So we now find ourselves in an exciting time. The couture houses and conglomerates are expanding their offerings from fashion shows and fragrances to furniture lines and accessories, finding new ways to present their visions to the world and creating 360-degree universes rather than just outfits. True, some results are perhaps more successful than others, but the renewed focus and investment into the sphere of interiors can only be a good thing. In a recent talk with iconic British fashion designer Alice Temperley, who has just launched her own collection of textiles, trimmings and cushions in collaboration with Romo, she revealed her joy that her patterns and prints would now get the chance to live on in a much more permanent way, compared to the fleeting nature of fashion seasons zipping by.

When it comes to design (and indeed fashion), the European style hubs of Paris and Milan are equally relevant, so in this issue you'll find not only a celebration of the Parisian houses beautifully blurring the worlds of fashion and furniture, but also an in-depth preview of what's exciting us about Milan Design Week (kicking off on 18 April).

And, as making an entrance is key – be that in what you wear or how you welcome people into your home – our recently added Focus section (looking at a specific room, project or product typology) this month takes a deep dive into the hallway. Decorating these transitional spaces can be tricky, but they are also somewhere you can have the most fun. Whether it's simply moving from one space to another or more wide-ranging industry or societal shifts, transition and change should be embraced for the positive, life-affirming effects they can have. Bring it on!

Ben Spriggs

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Temperley
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On my radar

Things I can't stop thinking about this month...

1 My fascinating London Design Week conversation with Emily Mould of Romo and fashion designer Alice Temperley at Design Centre, Chelsea Harbour
2 It's hard to choose a favourite from Alice's new collection, but I love 'Fantasia' velvet in 'Malachite' by Temperley London x Romo. From £175 per m (romo.com)
3 Currently I'm obsessing over the designs of Studio James Stickley, especially this 'Upton' table. Price on application (jamesstickley.co.uk)
4 Space Copenhagen's portable 'Seine' table lamp for Gubi moves seamlessly from indoors to out – just perfect as we head into spring. £399 (gubi.com)
5 A customisable classic, Jean Prouvé's 'Fauteuil Direction Pivotant' chair can be made as colourful as it is comfortable. From £2,742 (vitra.com)
6 Getting me in the mood for Milan, these 'Galleria' candleholders by Ambroise Maggiar are inspired by the Italian city. £405.39 for two (criloi.com)

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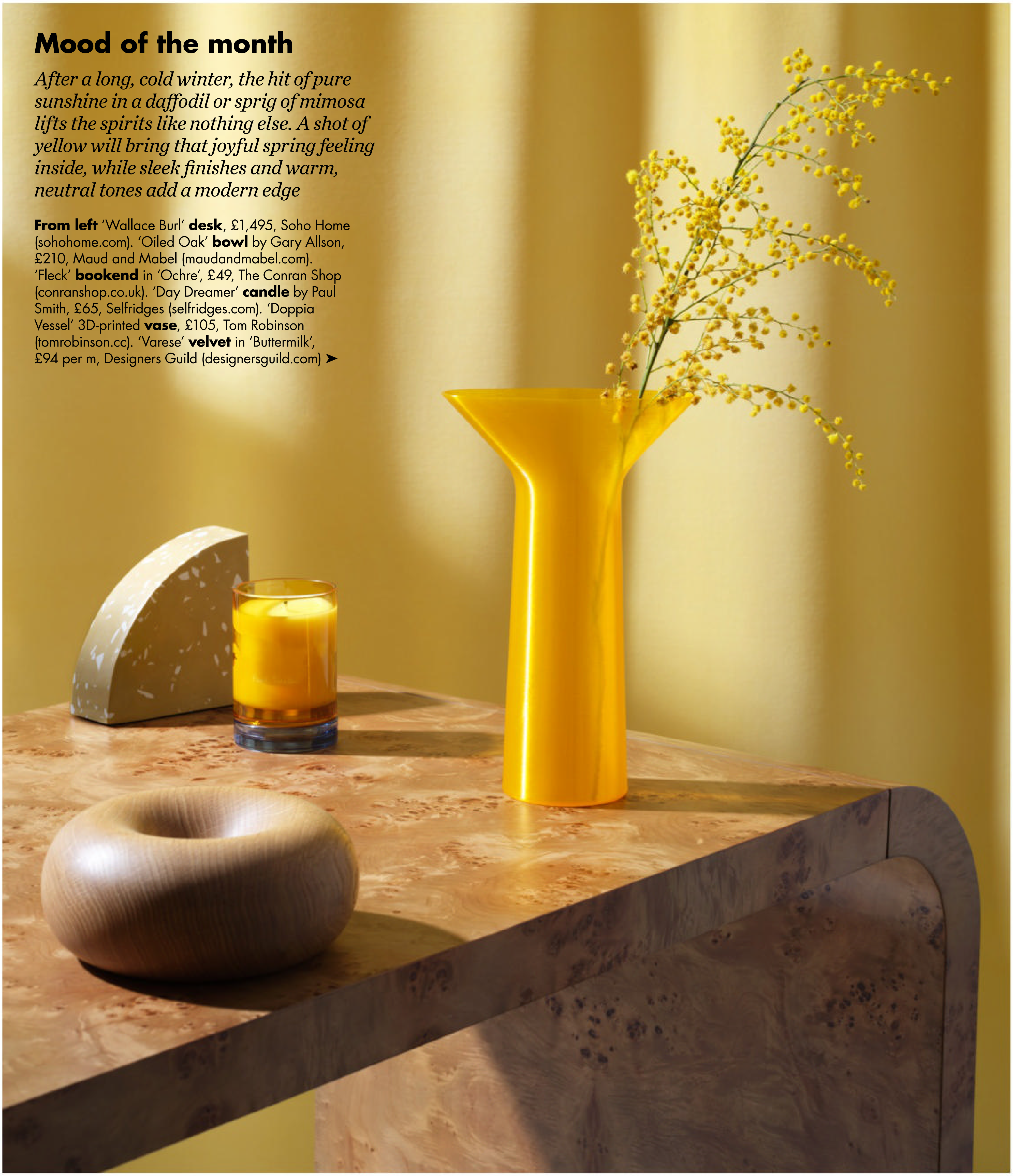


Mood of the month

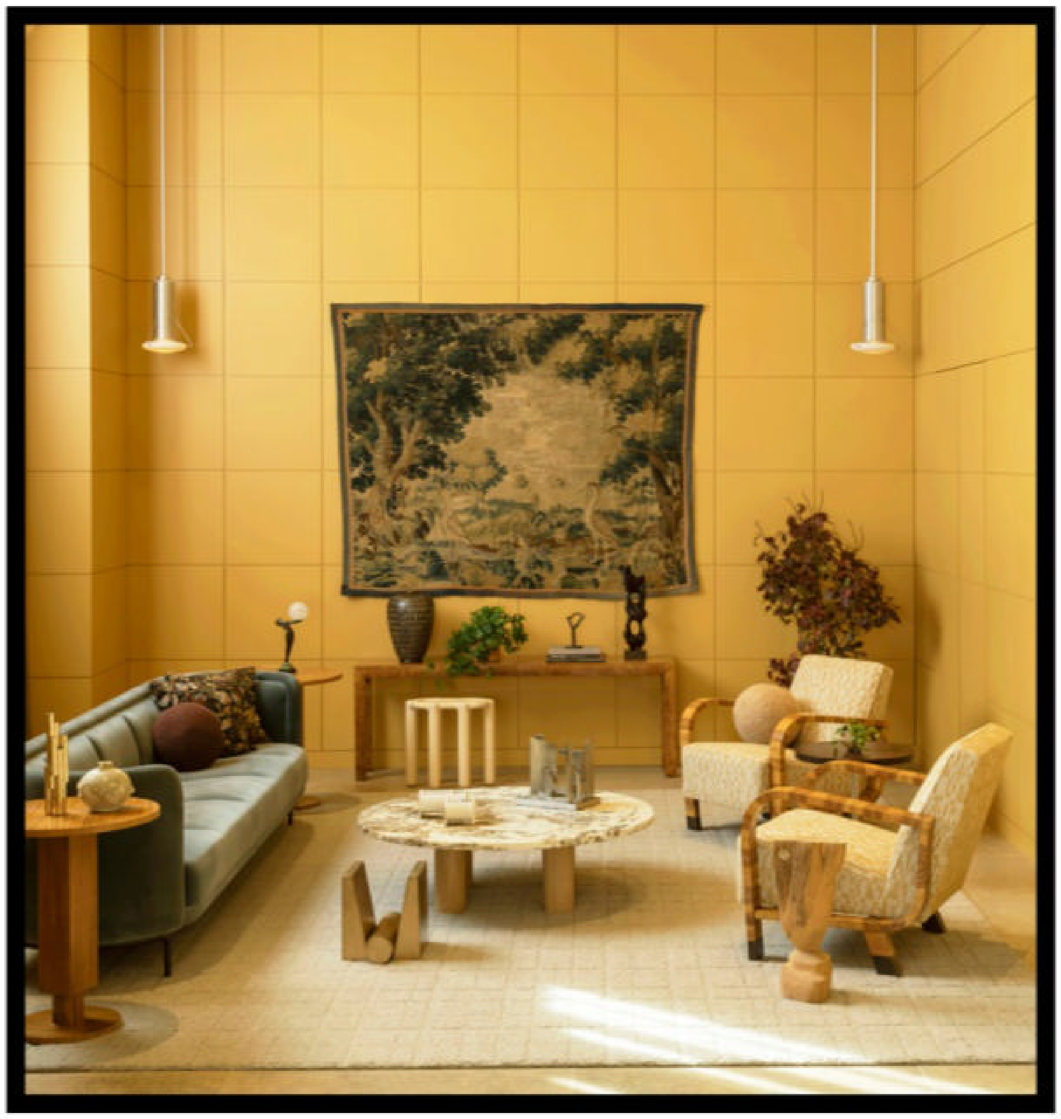
After a long, cold winter, the hit of pure sunshine in a daffodil or sprig of mimosa lifts the spirits like nothing else. A shot of yellow will bring that joyful spring feeling inside, while sleek finishes and warm, neutral tones add a modern edge

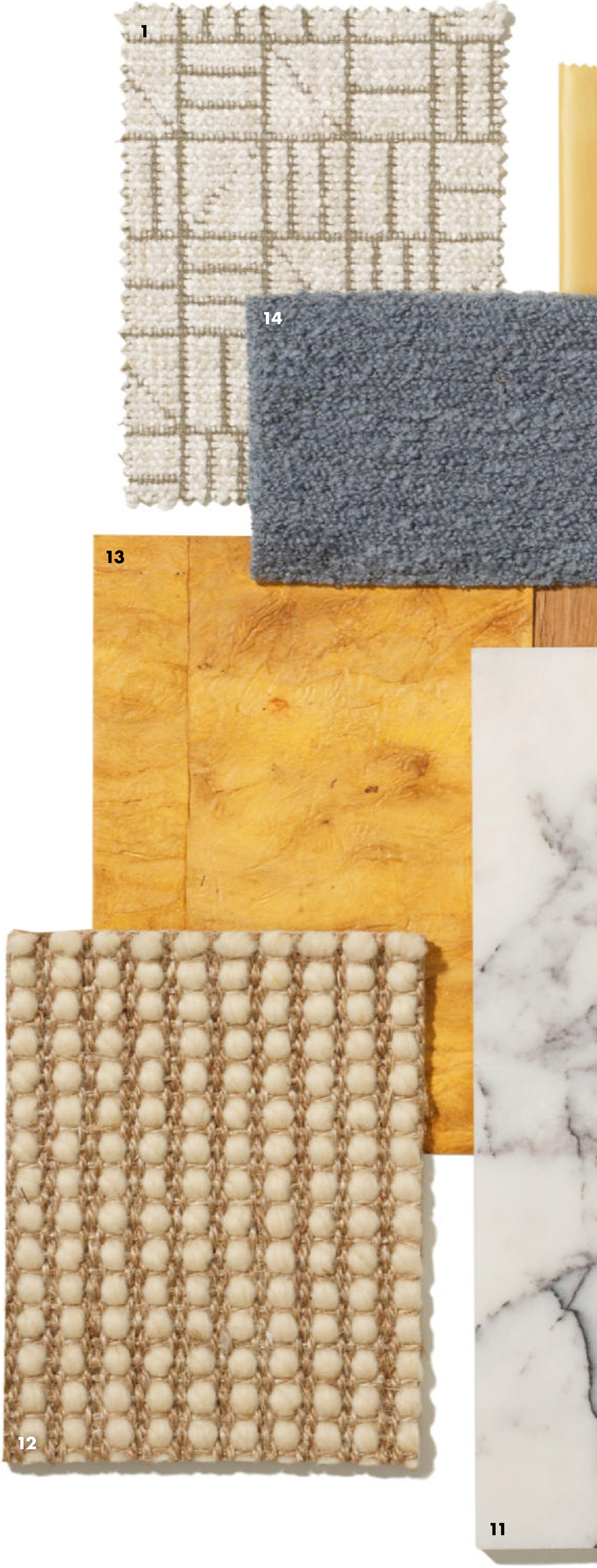
From left 'Wallace Burl' **desk**, £1,495, Soho Home (sohohome.com). 'Oiled Oak' **bowl** by Gary Allson, £210, Maud and Mabel (maudandmabel.com). 'Fleck' **bookend** in 'Ochre', £49, The Conran Shop (conranshop.co.uk). 'Day Dreamer' **candle** by Paul Smith, £65, Selfridges (selfridges.com). 'Doppia Vessel' 3D-printed **vase**, £105, Tom Robinson (tomrobinson.cc). 'Varese' **velvet** in 'Buttermilk', £94 per m, Designers Guild (designersguild.com) ➤

WORDS: PHOEBE FRANGOUL PICTURE: VICTORIA LING STYLING: AMY HEFFERNAN

The inspiration

Brooklyn-based studio Workstead's elegant conversion of a Beaux-Arts building in Prospect Park is a masterclass in how to utilise pastel yellow in an urbane, sophisticated way. There's a relaxed luxury and enveloping warmth to the Workstead team's chosen palette and materials – richly veined marble, burl wood, warm greys and creams – which serves to ground the sunny tones used throughout. In this lofty living room, buttery walls provide a cocooning backdrop for sculptural furniture and contemporary lighting that bathes the interior in a golden glow even on the greyest days. *workstead.com*

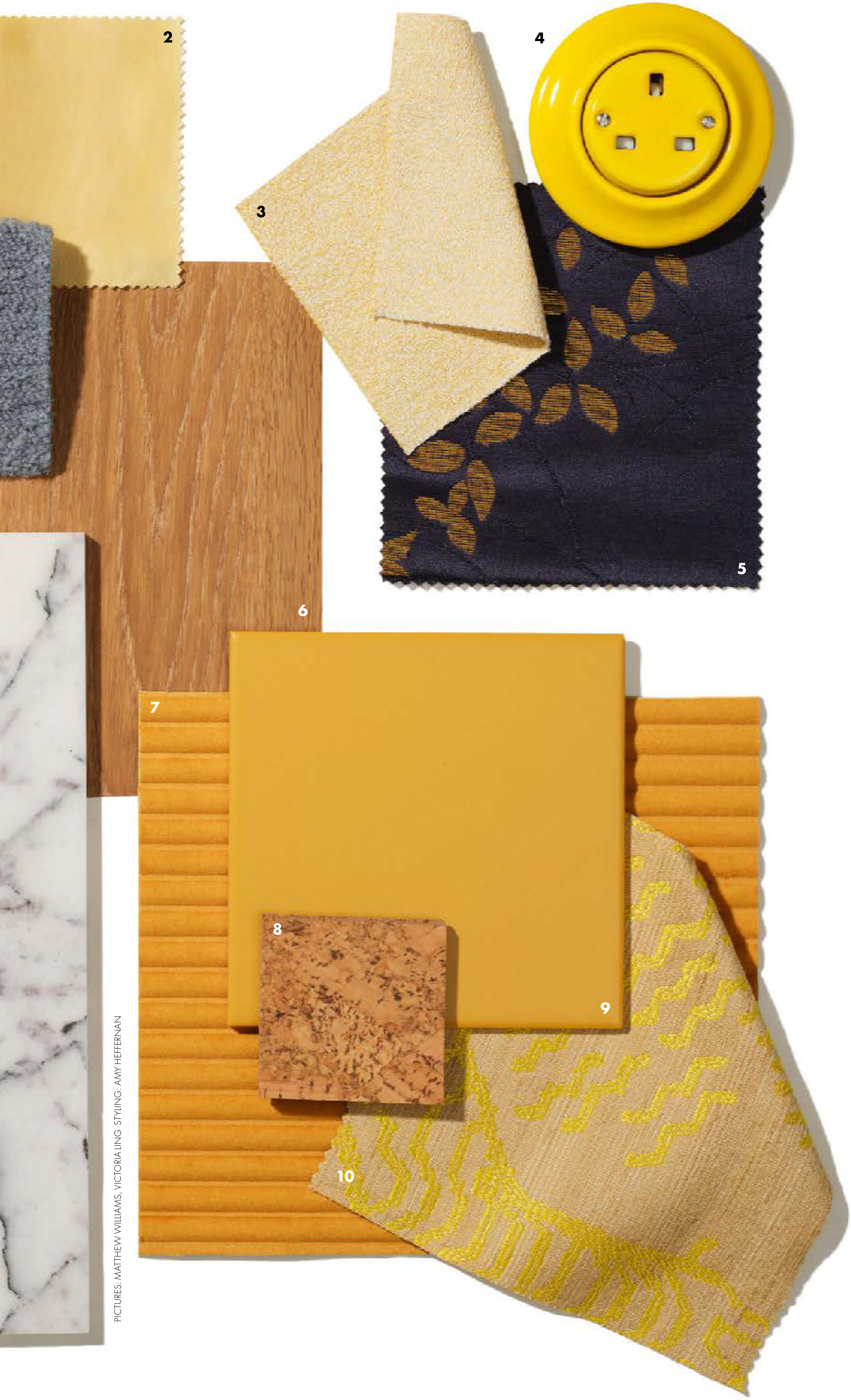




The palette

1 'Crosstown' **fabric** in 'Parchment', £206 per m, Mark Alexander (markalexander.com)
2 'Divonne' **fabric** in 'Sand', £84 per m, Designers Guild (designersguild.com)
3 'Re-Mix' **fabric** in '10868 113', £129 per m, Zimmer + Rohde (zimmer-rohde.com)
4 'Roo' **socket** in 'Yellow' by Katy Paty, from £65, Swtch (swtch.co.uk)
5 'Little Wenzhou' **fabric** in 'Bleu Misia', £219 per m, Misia (misia-paris.com)
6 'Seve' **wallcovering**, £102 per m, Elitis (elitis.fr)
7 'Colonne' **fabric** from the 'Rayures Jumelles' collection, £264 per m, Elitis (elitis.fr)
8 'Espira Corka' **cork planks**, £59 per m, The Colour Flooring Company (colourflooring.co.uk)
9 'Macaron' **tile** in 'Pineapple', £55 per sq m, Claybrook (claybrookstudio.co.uk)
10 'Tiger Silk' **fabric** in 'Lemon Freeze', £371 per m, Dedar (dedar.com)
11 Calacatta Viola **polished marble**, £92 per sq m, Mandarin Stone (mandarinstone.com)
12 'Sisool Tric' **carpet** in 'Ivory', £155 per m, Crucial Trading (crucial-trading.com)
13 'Casca 22 Mulberry' **wallcovering**, £205 per sq m, Omexco (omexco.com)
14 'Teddy' **fabric** in 'Ocean', £135 per m, Kirkby Design (kirkbydesign.com)

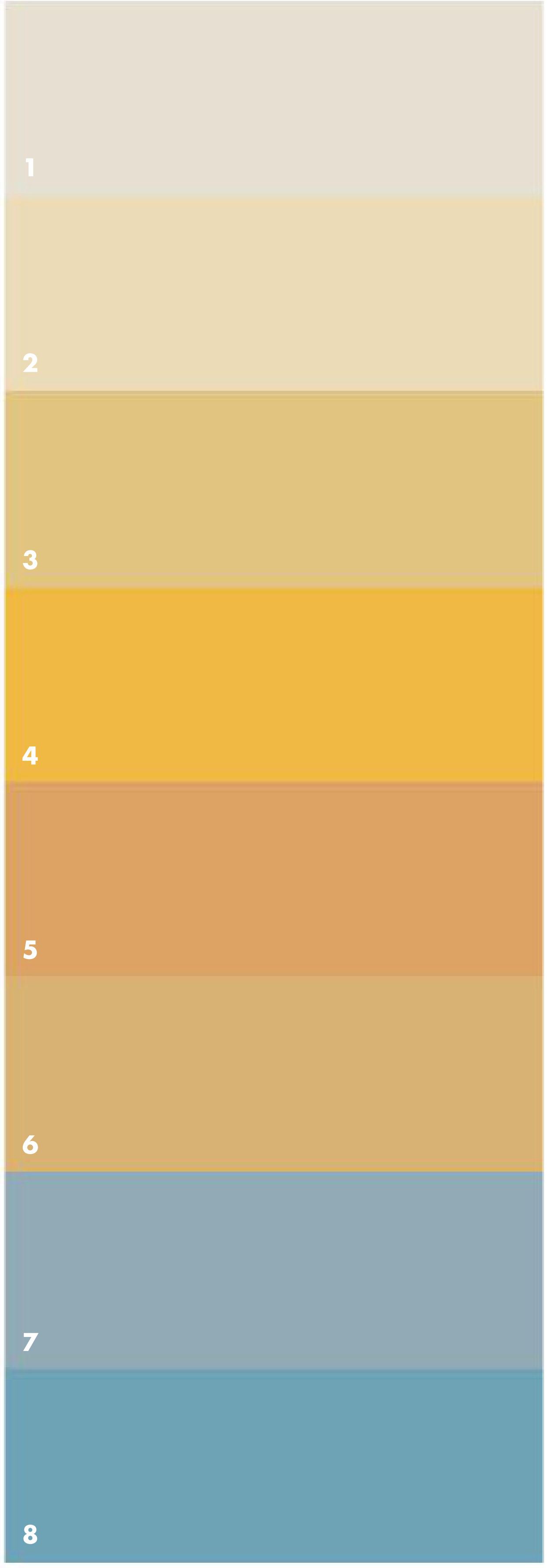
moodboard



PICTURES: MATTHEW WILLIAMS, VICTORIA LING STYLING: AMY HEFFERNAN

The colour card

1 'School House White', £59 for 2.5 litres, Farrow & Ball (farrow-ball.com)
2 'Arctic Roll', £49 for 2.5 litres, Coat Paints (coatpaints.com)
3 'Beehive Place', £61 for 2.5 litres, Mylands (mylands.com)
4 'Tuscan Sunshine', £48 for 2.5 litres, Graham & Brown (grahambrown.com)
5 'Yellow 02', £45 for 2.5 litres, Lick (lick.com)
6 'Mortlake Yellow', from £54.50 for 2.5 litres, Little Greene (littlegreene.com)
7 'Vast Lake', £35.26 for 2.5 litres, Dulux (dulux.co.uk)
8 'Uniform Blue', £45 for 2.5 litres, Claybrook (claybrookstudio.co.uk) ➤



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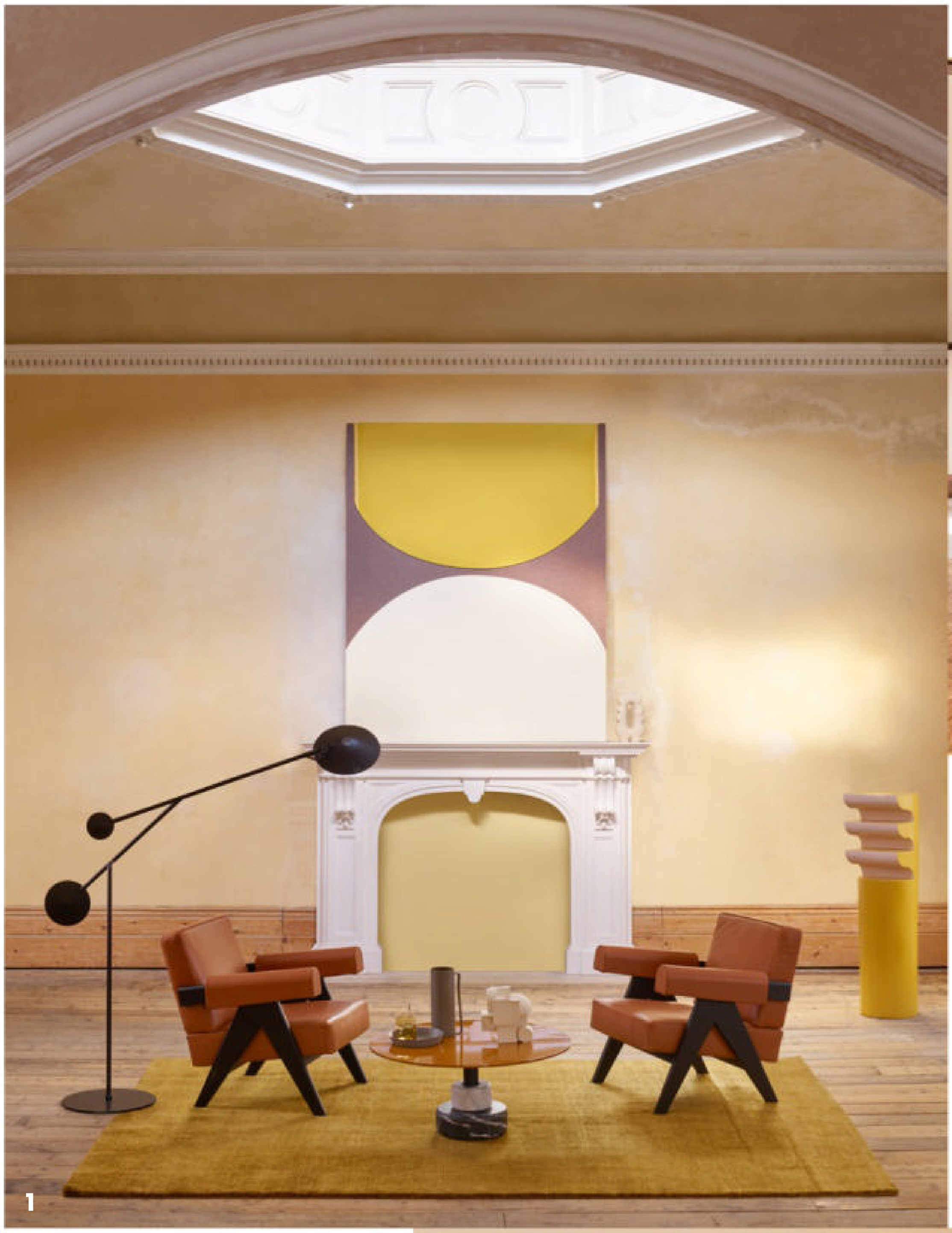
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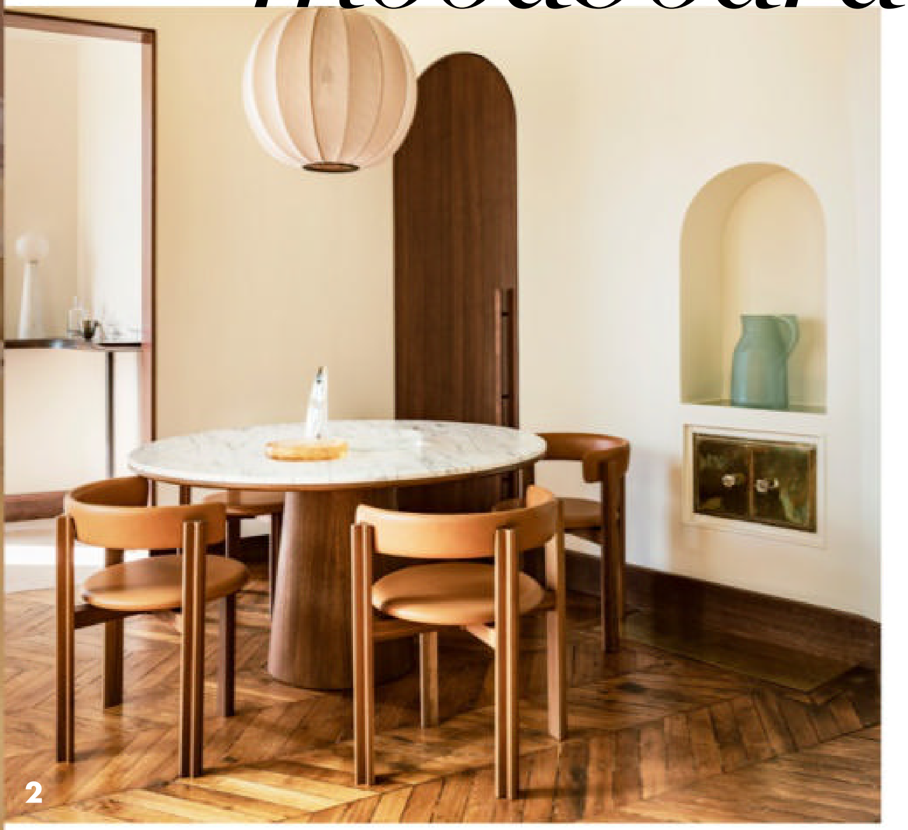
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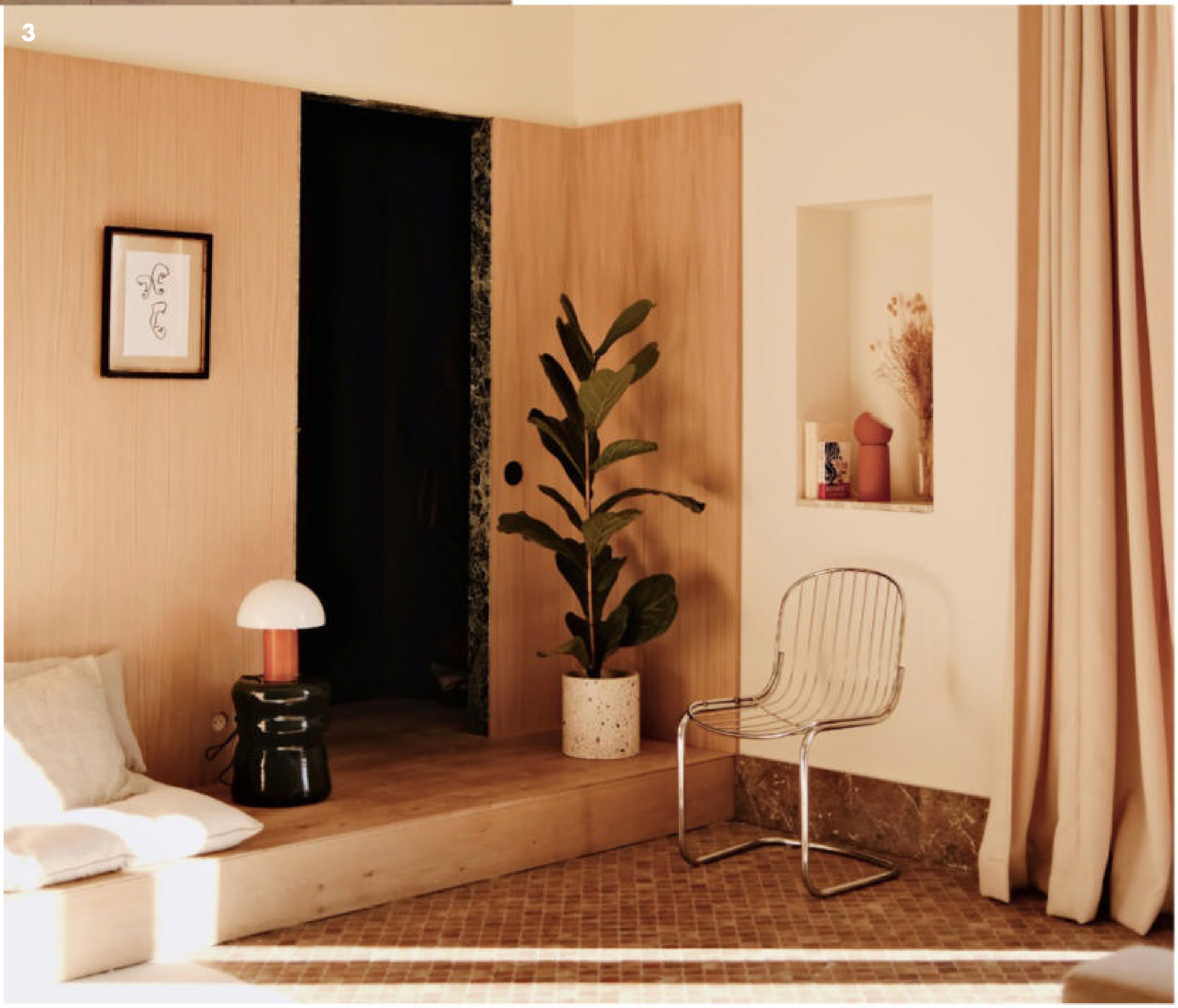
The interior

Whether it's zingy canary or pale-banana-milkshake tones, yellow's transformative power can boost a room just as a squeeze of lemon lifts a dish. Simply dialling up the presence of this versatile hue in a space can take the mood from relaxed to high-energy. For a contemporary feel, layer complementary warm woods like oak and walnut to enhance the cosy effect, and add a contrasting element – think glossy black lacquer, polished steel and pieces with a sharp angularity or a chunky silhouette, which will shine against comforting, custard-coloured walls.

1 Every element in this scheme is carefully calibrated to balance and contrast. The soft buttercup-yellow walls of London's Sessions House show the patina of time, while a plush gold-toned rug from The Conran Shop and leather armchairs by Cassina bring a fiercely modern note. **2** Interior architect and designer Louis Denavaut vowed to retain the vintage-tinged, masculine attitude of this historic Left Bank apartment in Paris. To that end, he deployed a 1970s-influenced palette of marble, oak, walnut and leather, layering mustard, cream and amber tones. It's a textbook lesson in creating a warm, intimate feel in a space. **3** This room, in the country house that Lucas Madani, of design and architecture studio Hauvette & Madani, shares with his girlfriend, seems to be flooded with afternoon sunlight all day long, thanks to the light walls and curtains, oak panelling, marble skirting boards and original tiled floor. Layering flea market finds and pieces made by local artisans adds to the sense that the interiors have evolved gradually over the years. ➤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PICTURES: BETH EVANS, LUCAS MADANI, JEROME GALLAND

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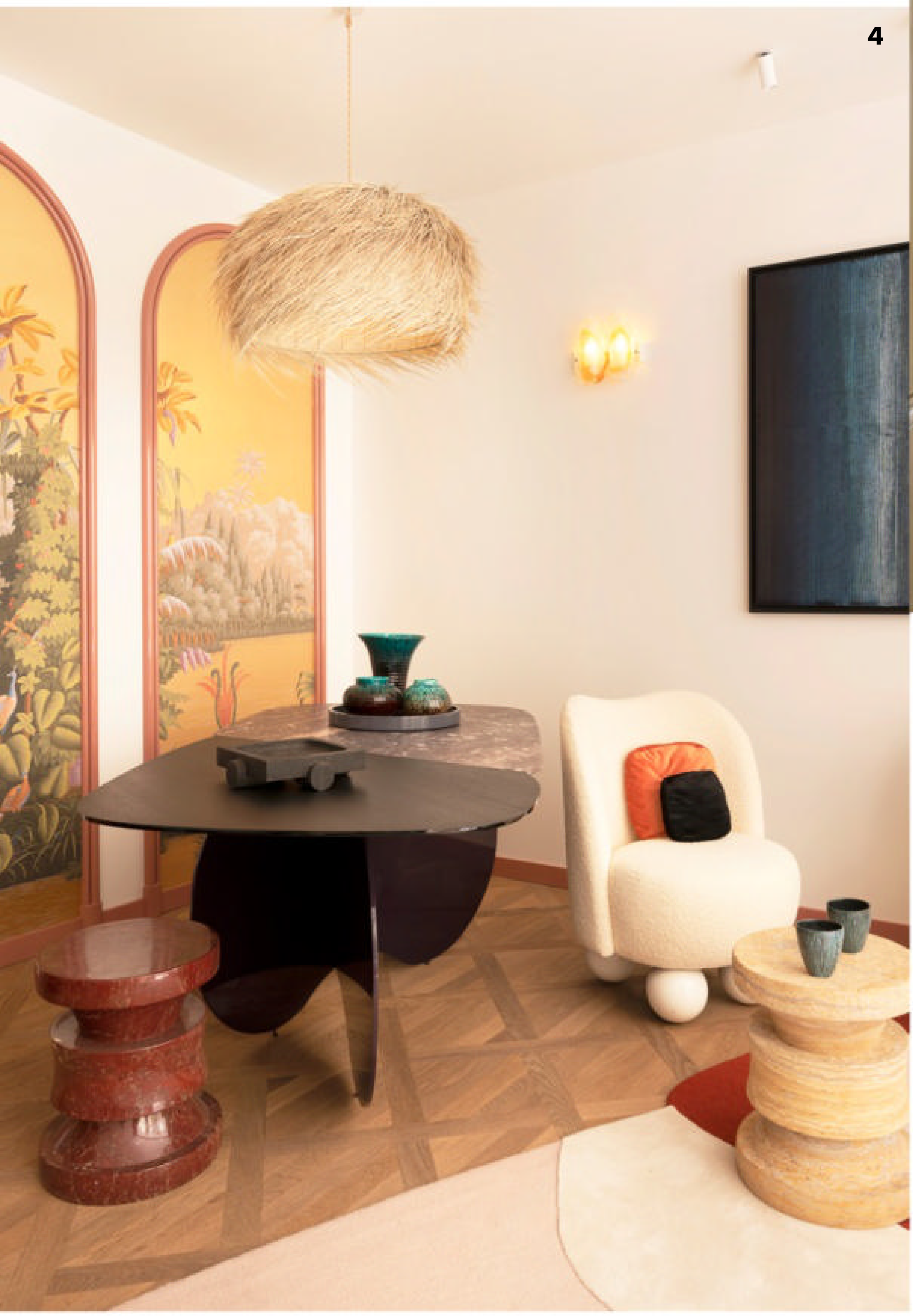
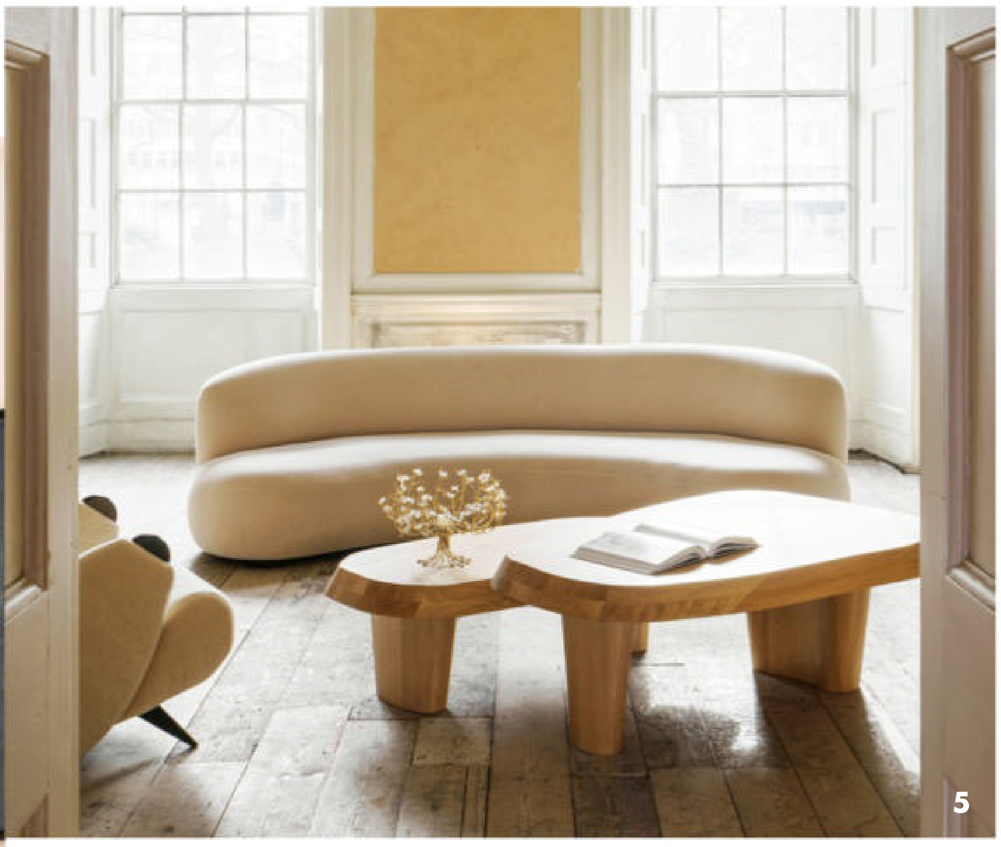
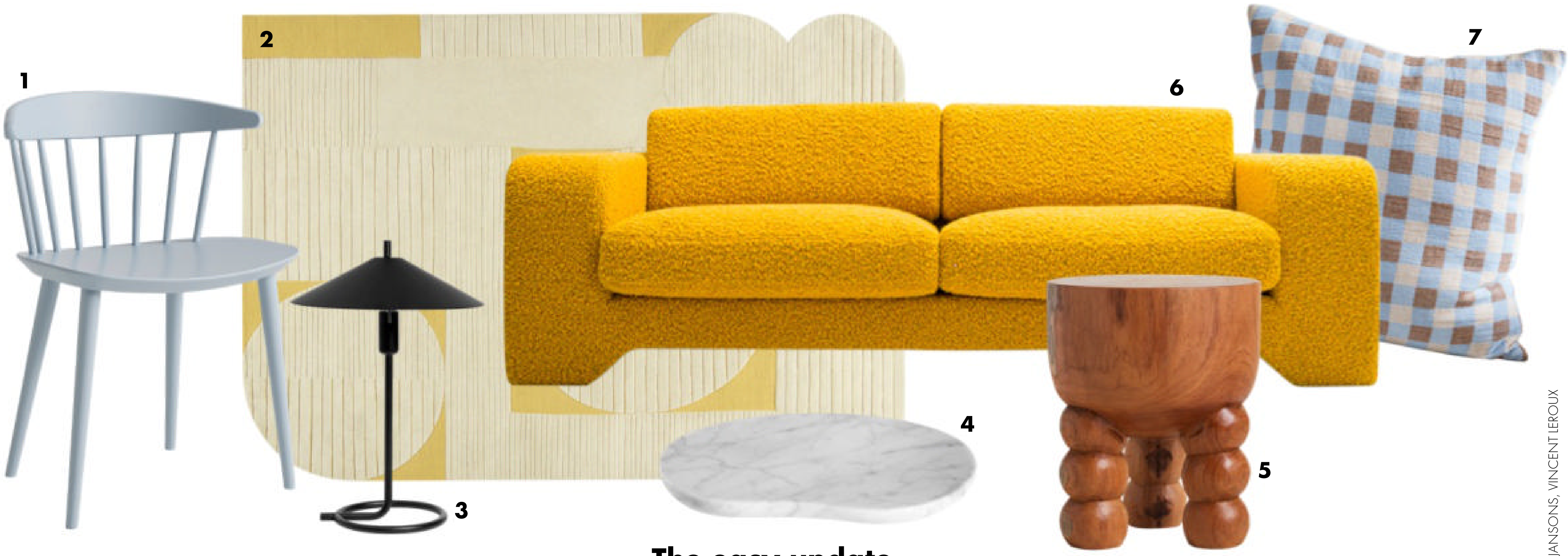




4 A pair of arches frame a mimosa-hued de Gournay wallpaper, injecting softness into this gallery space by Raphaël Le Berre and Thomas Vevaud of French studio Le Berre Vevaud. The deep tones of the furniture and textiles sing against the warm base, further enhanced by a light-oak parquet floor.
5 As fresh as a spring day, the combination of primrose and white enhances the classical proportions of this room, making it the perfect setting for Pierre Augustin Rose's contemporary curvy sofa, chair and coffee table for The Invisible Collection.
6 One of the colours from Little Greene's 'Re:mix' upcycled paint collection, 'Sunlight' brings an energising feel to this bedroom, pairing perfectly with untreated wood and warm neutrals.



The easy update

1 'J104' **chair** by Jørgen Bækmark, from £255, Hay (hay.dk) 2 'Nomade' **rug**, approx £6,230, Atelier de Troupe (atelierdetroupe.com) 3 'Filo' **table lamp**, £249, Ferm Living (fermliving.co.uk) 4 'Anima Valet' **tray** by Yabu Pushelberg, £255, Salvatori (salvatoriofficial.com) 5 'Alice' **stool**, approx £870, Heaps & Woods (heapsandwoods.com) 6 'Giovanna' **sofa**, from approx £3,260, Popus Editions (popus-editions.com) 7 'Poppy' **cushion**, £65, Heal's (heals.com) ED

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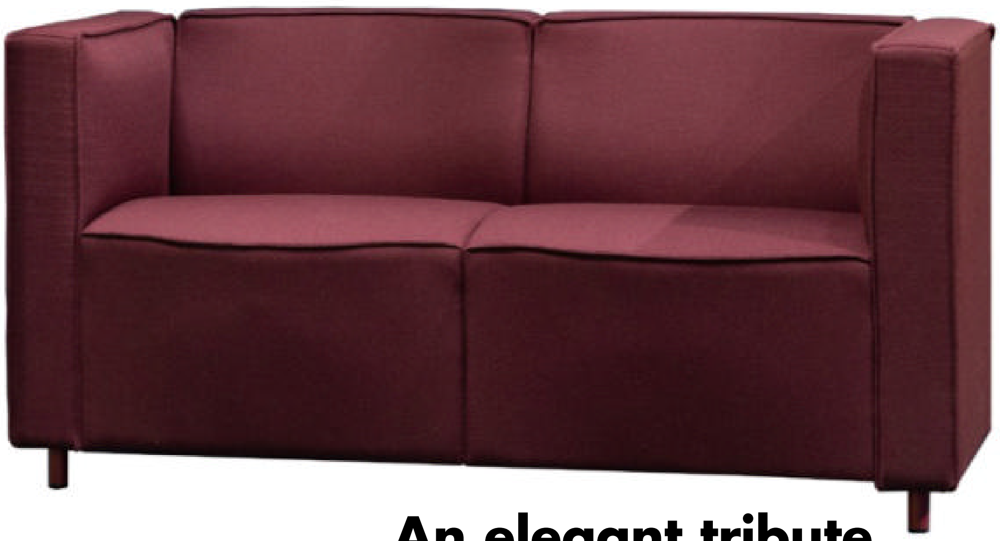
Pause and unwind

'Bastua', Ikea's new limited-edition collection in collaboration with Marimekko, recognises the growing popularity in the UK of that Scandi staple, the sauna. The wooden furniture, glass vessels and leafy patterns are designed to add a little Nordic wellbeing to our homes. 'Bastua' side table, £50; tray, £9; jug, £19; glass, £4 (ikea.com).

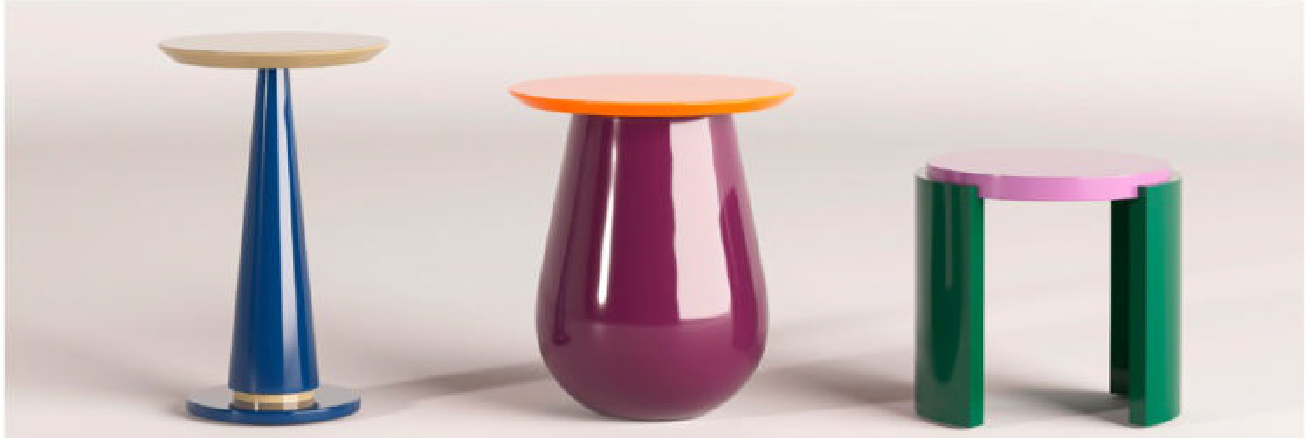
Show your true colours

Our interiors have long been influenced by the world of fashion, but today paint brand Lick has decided to flip the script, creating a capsule clothing range inspired by its paint shades. This is your chance to dress like your home. From a jumpsuit that's almost too stylish to wear for decorating to sweatshirts, T-shirts and baseball caps, it's the launch we didn't know we needed. Jumpsuit, £135; T-shirt, £29; sweatshirt, £60 (lick.com).



An elegant tribute

'With Pauline, it wasn't about trends. She wasn't worried about people's approval, but followed her own vision,' says designer Jun Yasumoto of his friend, designer Pauline Deltour. Sadly, Pauline passed away in 2021 at the age of just 38, but Scandinavian design brand Offecct is keen to keep the French creative's legacy alive, launching a new two- or three-seater 'Pauline' sofa to accompany her armchair of the same name – a design defined by its softly undulating, almost poetic form. From £2,000 (offecct.com).



We want candy

Continuing the trend for rainbow-bright lacquerware, British design firm Davidson London has added three new tables to its 'Wanderlust' collection – (from left) 'Cocktail', 'Side' and 'Lounge', all coated in the brand's glossy 'Candy' lacquer and available in 12 colours. From £3,572 (davidsonlondon.com).

WORDS: CLARE SARTIN

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Four of the best

New lighting designs to make spring a little brighter

Characteristically bright, 'Shades' is the first launch from architect, designer and Memphis alumni George Sowden's new brand Sowdenlight. 'CL2' shade, £155, SCP (scp.co.uk).

Made from recycled plastic, the 'Pix' by Simon Legald (available in four sizes) has a translucent, lunar quality. From £190, Normann Copenhagen (normann-copenhagen.com).

One of three new re-editions by Stilnovo, the 'Gravitino 541', was designed by Antonio Macchi Cassia in 1969. £328 (stilnovo.com).

Continuing the vogue for all things mushroom, the 'Fungus' lamp by Kristian Sofus Hansen and Tommy Hyldahl also references 1970s design. Approx £235, 101 Copenhagen (101cph.com).

Va va vroom

First seen at last year's Salone del Mobile in Milan, Mario Ferrarini's 'Cross' stool, inspired by a sporty motorbike saddle, is now available for the outdoors. Crafted from polyurethane, it is durable but also recyclable when its journey comes to an end. Approx £297, Lapalma (lapalma.it).

The laid-back life

Swedish brand Skargaarden had long sought a design concept good enough to warrant it producing its own version of the iconic 'Westport' chair – created by American designer Thomas Lee in 1903 and described by him as 'the perfect outdoor chair'. Furniture designer Stefan Borselius ended that quest. His 'Böste' chair, named after his seaside hometown, shares the original's essence, but the rounded edges of its teak form are reminiscent of a sea-polished stone. Approx £1,769 (skargaarden.com).

Good vibrations

Designer Alexis Martial, co-founder of sustainable fashion brand AMCA Oval, has an obsession with the design and architecture of the 1970s. It's a passion that has long infused the brand's clothes and accessories, but now he has translated it into an inaugural collection of homewares. There are abstract blankets and rugs, but it's the tufted 'Vibrations' cushions that caught our eye – all made using fibres from recycled stock. Approx £160 (amcaoval.com).

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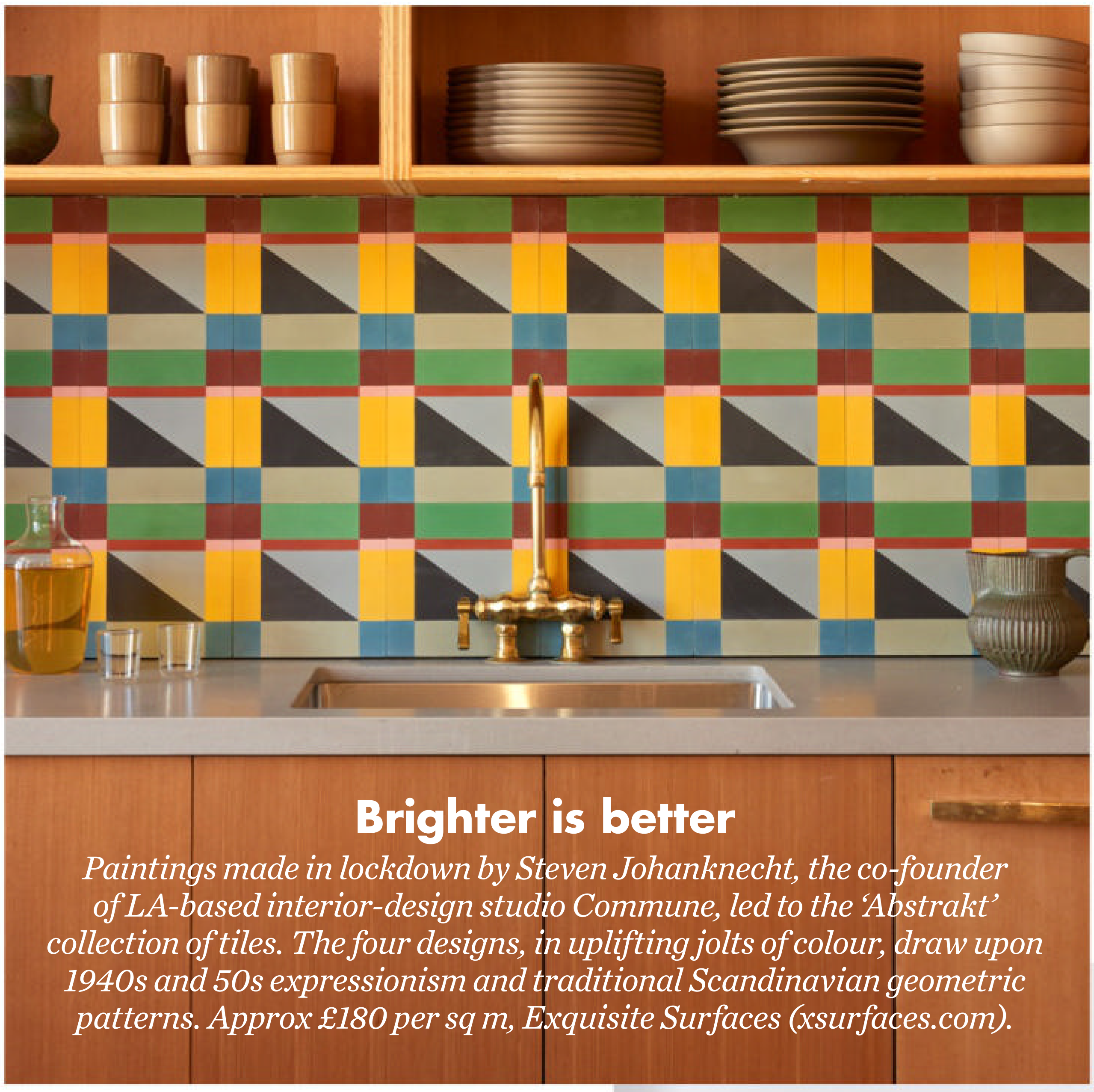
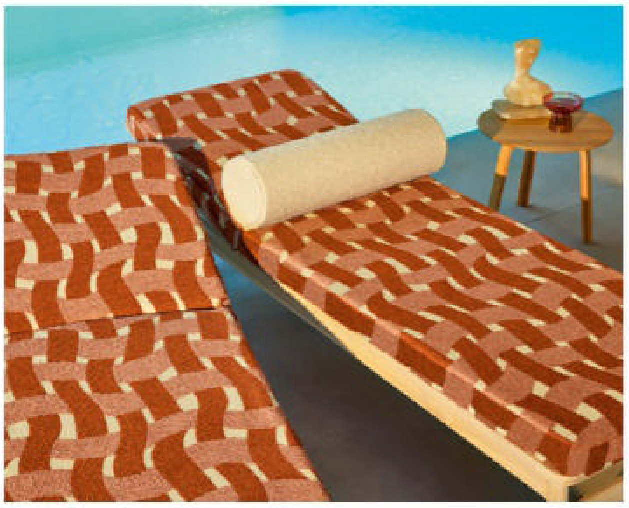


Brighter is better

Paintings made in lockdown by Steven Johanknecht, the co-founder of LA-based interior-design studio Commune, led to the 'Abstrakt' collection of tiles. The four designs, in uplifting jolts of colour, draw upon 1940s and 50s expressionism and traditional Scandinavian geometric patterns. Approx £180 per sq m, Exquisite Surfaces (xsurfaces.com).

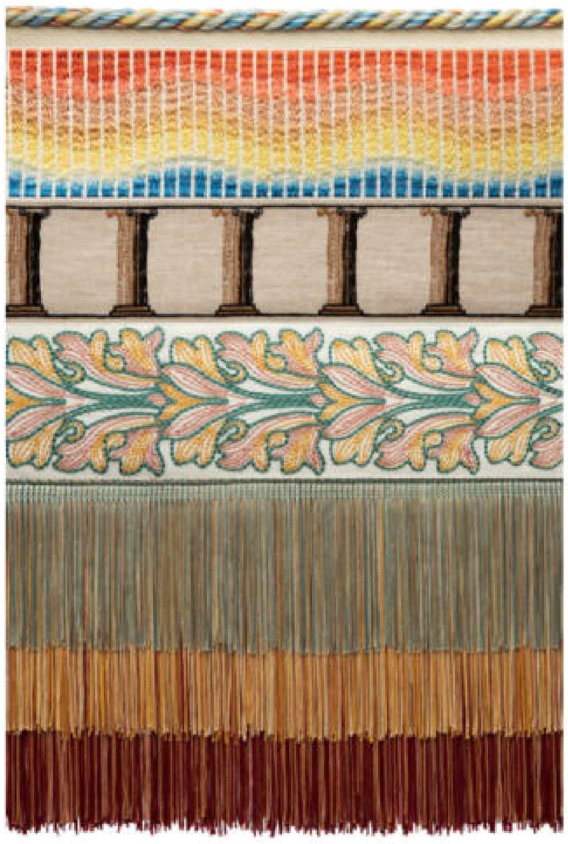


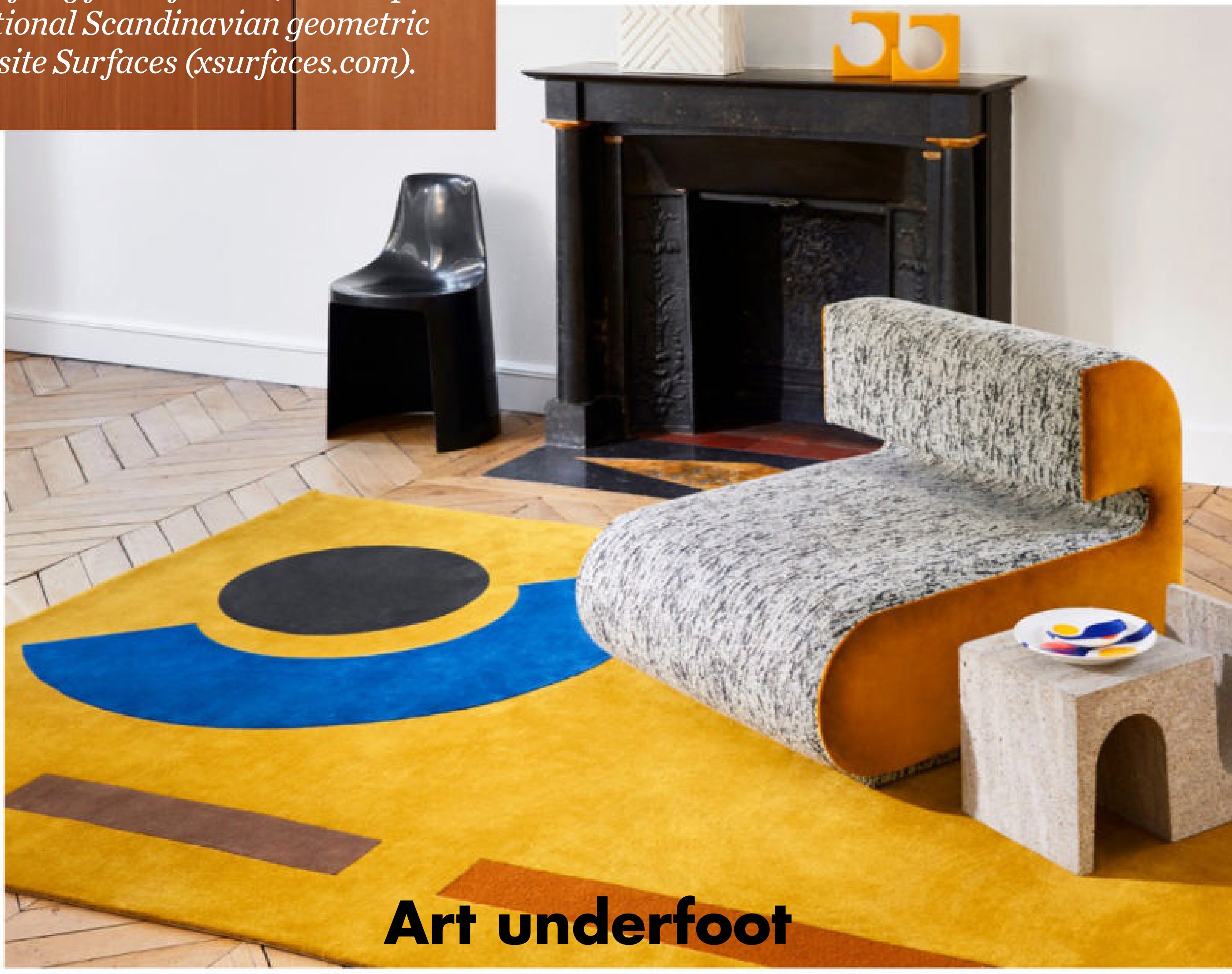
Tidal shift

Twenty 1.5-litre plastic bottles are recycled to produce every metre of Kirkby Design's new outdoor textile collection 'Tide'. Available in three designs – a wavy check, irregular stripe and a bouclé – the fabrics all have anti-mould properties and are stain repellent. Most importantly, though, they are surprisingly soft to the touch. From £150 per m (kirkbydesign.com).

Edge of glory

Jo le Gleud, of interior-design studio Maddux Creative, began her career in embroidery, so when Samuel & Sons asked her and co-founder Scott Maddux to create a borders, piping and fringing collection, it was an instant 'yes'. The range, 'Gloriette', is Italian-inspired perfection. 'Elementi' cord in 'Spritz', £40 per m; 'Elementi' border in 'Spritz', £84 per m; 'Colonna' border in 'Pietra', £58 per m; 'Foglia' border in 'Tutti Frutti', £72 per m; 'Elementi' tiered fringe in 'Castagna', £210 per m (samuelandsons.com).





Art underfoot

French architect and interior designer Fabrice Juan is the first designer to create a collection for rug brand Tai Ping, inspired by the work of mid-century artists, for the firm's Studio by Tai Ping range, which offers shorter lead times. 'Jeanne I' rug, from £3,215 (taipingcarpets.com).

PICTURES: PEER LINDGREEN, FRANCIS AMIAND

Ahead of the curve

German-born designer Bodo Sperlein likes to test the scope of materials. For this bench, a limited-edition part of the 'Contourline' collection, that material is bronze. First created in wood, the piece's slender, curved form is only possible thanks to the skill of the master craftspeople Sperlein works with. Price on application (bodosperlein.com).

Cranberry saucy

Devol's creative director Helen Parker had a very specific shade of pink in mind when she set out to create this shade, the first in coloured glass the kitchen company has made. Little did she know how complex it would be to achieve the hue, requiring sand, soda and lime to be precisely mixed with real gold. The results, however, are worth it. £360 (devolkitchens.co.uk).

Mend and make better

Adding patches of *sashiko* (Japanese decorative stitching, or 'little stabs') to blankets, as well as items of workwear and knitwear, Toast's 'Renewed' collection takes damaged textiles and those returned by customers and gives them a new lease of life. Hand-repaired by six in-house specialists, each of the lovingly restored pieces is a true one of a kind. Quilt, £300 (toa.st).

'B-9' armchair by Andrew S Johnson, from £3,000

Introducing…

Andrew S Johnson

From meeting the King to working with Sir Paul Smith, the designer has The Prince's Trust to thank…

How did you discover The Prince's Trust? I was working in retail to pay for prototyping my furniture. After my father passed away in 2016, I left my job to focus on design but quickly found myself sinking. I didn't know how to run a business. I found The Prince's Trust, joined the Enterprise programme and was matched with a mentor, Gerry Mulvaney.

How has it helped your career? During the first Covid lockdown, The Prince's Trust offered me the Enterprise grant from NatWest; without it I wouldn't have been able to carry on. In 2021, I was invited to meet the then Prince Charles; we spoke of how the Trust had guided me and given me confidence to seek my goals.

Tell us about working with Sir Paul Smith… I wrote him a letter and was stunned when the brand wanted two 'B-9' armchairs [Johnson's first piece] for the Nottingham shop, upholstered in its signature 'Maharam' fabric. I spend a lot of time walking along Nottingham Embankment – you'll notice subtle elements from Trent Bridge and Wilford Suspension Bridge in the design's style.

What's next? I'd like to give back to The Prince's Trust, and dream of creating a throne for the King – or being granted a Royal warrant! *andrew-s-johnson.co.uk*

WORDS: PHOEBE FRANGOUL

Let it Be sofa designed by **Ludovica + Roberto Palomba**

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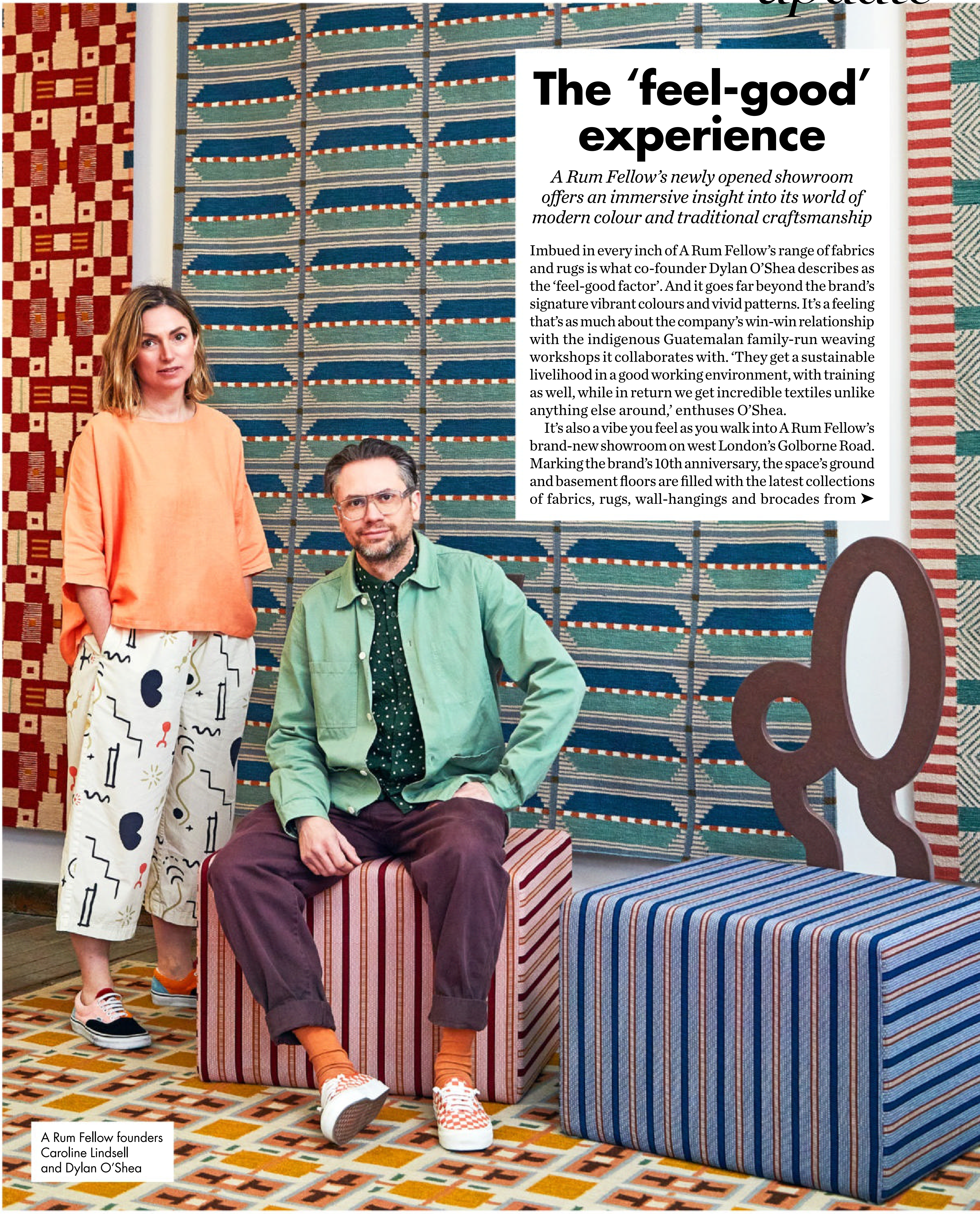
The 'feel-good' experience

A Rum Fellow's newly opened showroom offers an immersive insight into its world of modern colour and traditional craftsmanship

Imbued in every inch of A Rum Fellow's range of fabrics and rugs is what co-founder Dylan O'Shea describes as the 'feel-good factor'. And it goes far beyond the brand's signature vibrant colours and vivid patterns. It's a feeling that's as much about the company's win-win relationship with the indigenous Guatemalan family-run weaving workshops it collaborates with. 'They get a sustainable livelihood in a good working environment, with training as well, while in return we get incredible textiles unlike anything else around,' enthuses O'Shea.

It's also a vibe you feel as you walk into A Rum Fellow's brand-new showroom on west London's Golborne Road. Marking the brand's 10th anniversary, the space's ground and basement floors are filled with the latest collections of fabrics, rugs, wall-hangings and brocades from ➤



A Rum Fellow founders Caroline Lindsell and Dylan O'Shea

WORDS: FIONA McCARTHY PICTURES: RIGHT ON STUDIO LTD

Clockwise from top left A Rum Fellow fabrics, starting from £115 per m; A Rum Fellow rugs (on the wall, from left) 'Periscope' in 'Fired', 'Zaeo' in 'Feather', 'Hikira' in green, and (on the floor) 'Ocular' in 'Mellow', all from £1,540. Plus fabrics (on furniture, from left) 'Drift Stripe', from £115 per m, and 'Fable Dune', from £250 per m; A Rum Fellow's new Notting Hill showroom

O'Shea and his partner (in life and work), fashion designer Caroline Lindsell, alongside furniture with a Memphis feel by Creu and Create.

It's all combined in ways that are, says O'Shea, 'a little surprising, while warm and positive'. The modern ticking stripes of 'Scoop' and 'Ripple' (woven on a pedal loom) hang alongside ginghamy 'Fable' and the highly decorative 'Holmul'. Prominently displayed, the brand's bold, bright rugs, flat-woven, hand-knotted and tufted in India and Nepal, include new designs such as 'Ocular', 'Periscope' and 'Kiln', all fusing tribal graphics with motifs borrowed from 1950s Californian modernism.

The brand's name encapsulates this melding of influences. 'We liked the old English use of the word "rum", denoting something odd, peculiar or strange, because we tend towards thinking and working in old ways of crafting but with a contemporary approach to colour and pattern,' says O'Shea. Inspired by the vintage fabrics the couple collected on their travels through Bolivia and Peru when they met in their thirties, they shared a belief that, explains O' Shea, 'beautiful design can be a force for positive, fair-trade change'. It has led them to produce their unique textiles with Mayan craftspeople, many of them working in female co-operatives, all over Guatemala.

Recent collaborations have included runners with Roger Oates, a printed collection with George Spencer and, in the pipeline, 'something exciting' with Schumacher. But it has been by no means a 'get rich quick' approach to making fabric or rugs, O'Shea laughs. 'It has taken a lot of effort, work and time to make it happen, but with that has come an enormous sense of achievement and meaning. Touch the fabrics and you can feel all the craftsmanship, and all the conversations and travel both we and our artisans have put into it.' *arumfellow.com* ED

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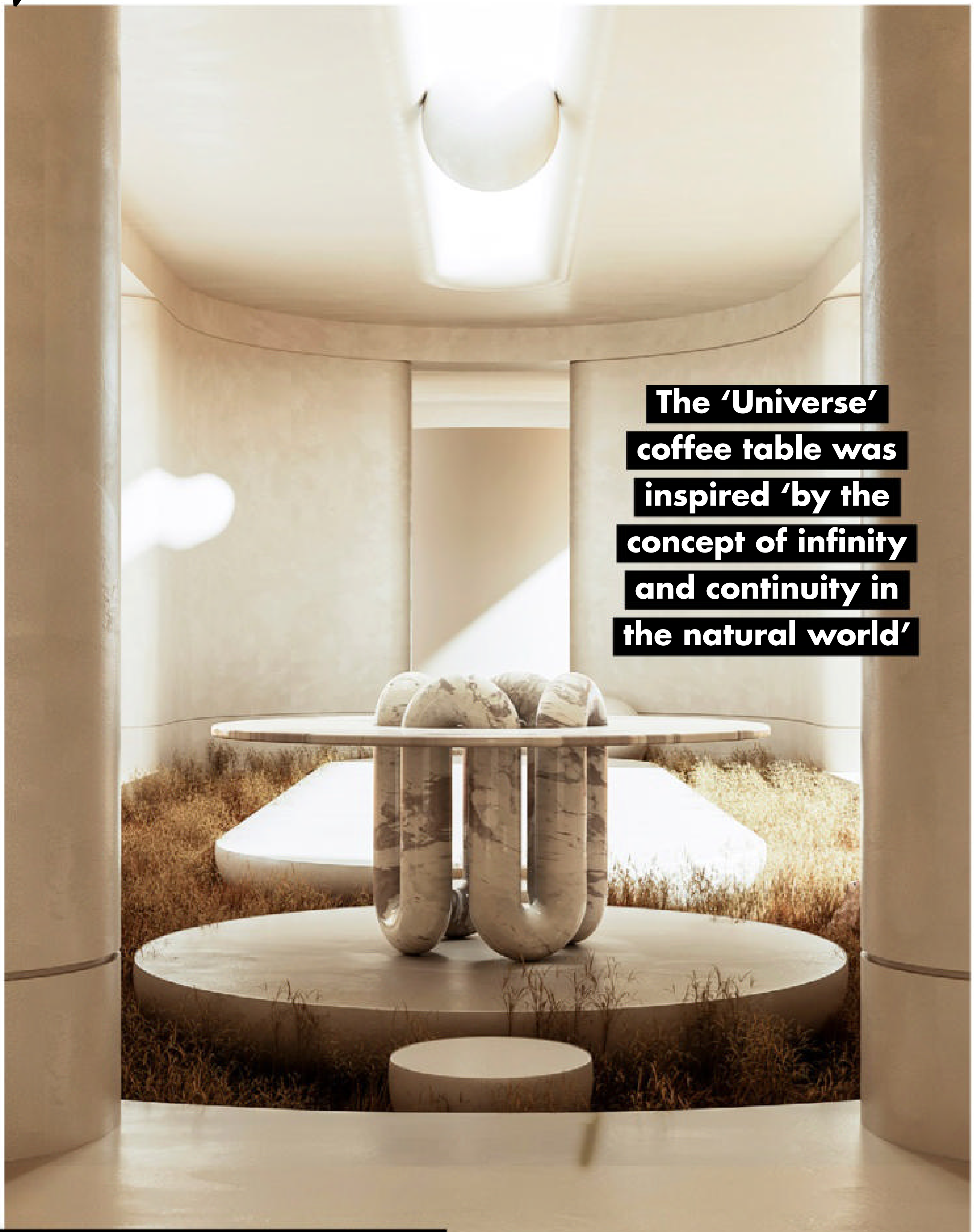
Arda Yeniay

Introducing the Turkish designer whose first-ever furniture design pays tribute to the longevity of nature

For Arda Yeniay, nature is a cause for wonder. Of course, it can also be brutal – the interior architect and designer, whose eponymous studio is based in Istanbul, is, he says, 'in an indefinable amount of pain for the tens (possibly hundreds) of thousands of people who lost their lives, and those who lost their homes, families, everything in the recent earthquake.' His marble 'Universe' coffee table was, he tells us, inspired 'by the concept of infinity and continuity in the natural world'. 'The never-ending, looped form at its centre serves as a metaphor for the boundlessness of the cosmos,' he adds. 'It is meant to evoke a sense of curiosity about the mysteries of the world we live in.'

It's this inquisitive tendency that first prompted Yeniay to study design – first via a degree in interior architecture at Bilkent University in Ankara and then a Master's in product design at Milan's Domus Academy. 'The idea of creating new things has always been my creative trigger,' he explains. For him, designing interiors and furniture works hand in glove. 'Product design is the artistic touch that adds personality and uniqueness to my interiors. By making memorable and expressive pieces, we can create more dynamic and engaging spaces,' he says.



The 'Universe' coffee table was inspired 'by the concept of infinity and continuity in the natural world'

The 'Universe' table, Yeniay's first piece in collaboration with Studio Twenty Seven (a US gallery specialising in limited-edition work, set to open in the UK this summer), by his own admission 'blurs the line between art and design'. Asked to define his style, Yeniay speaks of 'combining the timeless elegance of art deco with a futuristic edge'. A devotee of retrofuturism, he explains the trend is, 'about finding the balance between the past and the future – nostalgia helps us stay grounded to our emotions, while the future can be unpredictable and uncertain.'

What we do know, however, is that Yeniay is one to watch. Further iterations of the 'Universe' – a console table and stool – are in the pipeline, as well as a new collection that will see the designer bring his creative touch to a different material: stainless steel. *'Universe' coffee table, from £11,553 studiotwentyseven.com*

WORDS: CLARE SARTIN

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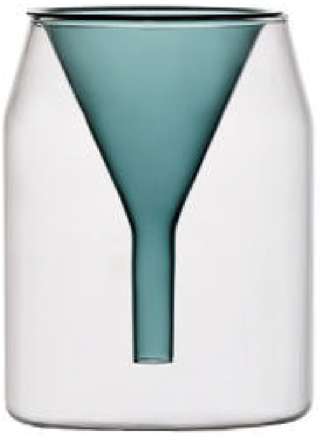

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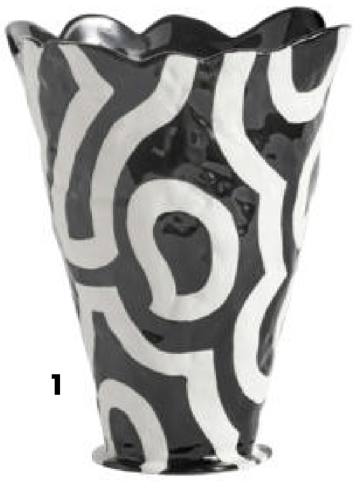

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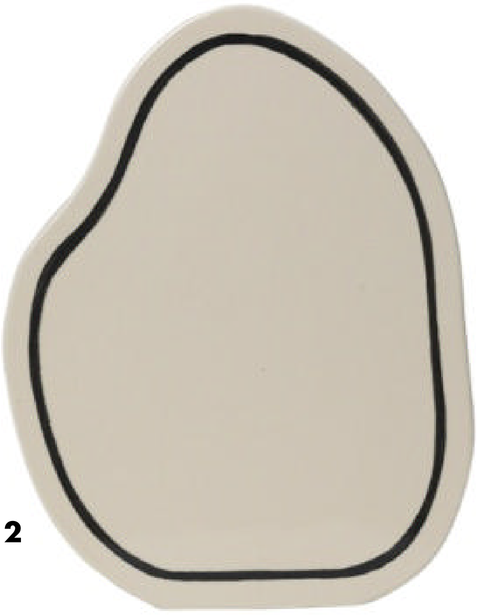

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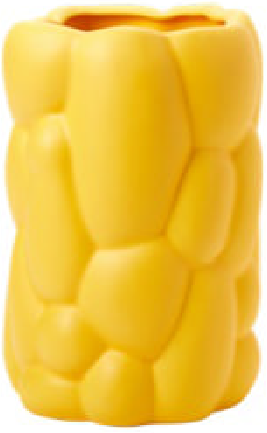

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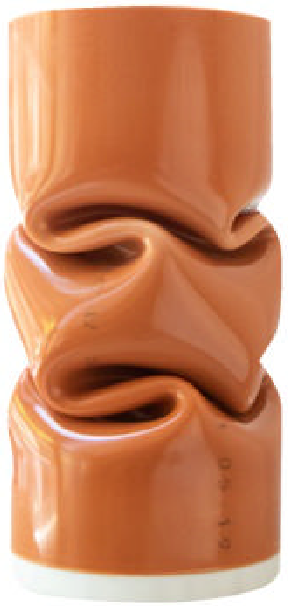
Vases

Whatever your flower-arranging skill level, a sculptural vase will show off single stems and bouquets to perfection, and look just as good when it's empty

1 'Shadow Vase' by Jessica Hans for Hay, £85, Earl of East (earlofeast.com) **2** 'Paste' vase, £99, Ferm Living (fermliving.co.uk) **3** 'Freesia' large vase by Raawii, £105, The Conran Shop (conranshop.co.uk) **4** Bud vase, £26, Monoware (monoware.com) **5** 'Lea' vase, approx £175, Valeria Vasi (valeriavasi.com) **6** 'Mella' vase, £85, Broste Copenhagen (brostecopenhagen.com) **7** 'Nuage Abstrait' limited-edition vase by Ronan & Erwan Bouroullec, £535, Vitra (vitra.com) **8** 'Confetti' small vase, £17, Arket (arket.com) **9** 'Ritz' vase by Hedwig Bollhagen, £250, Abask (abask.com) **10** '110_30_OG' vase, approx £45, PVC Papi (pvcpapi.com) **11** 'Kado' vase by Ichendorf Milano, £39, Twentytwentyone (twentytwentyone.com)



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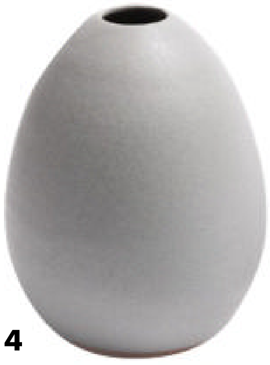

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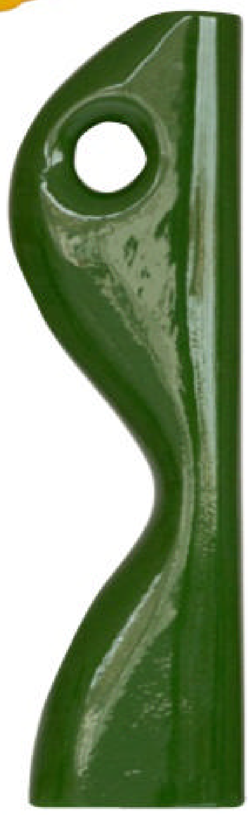

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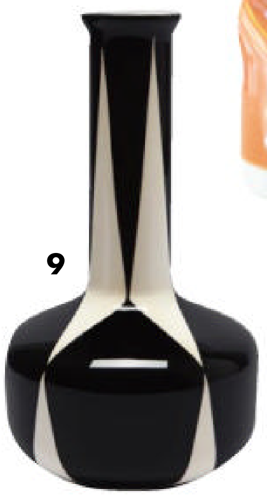

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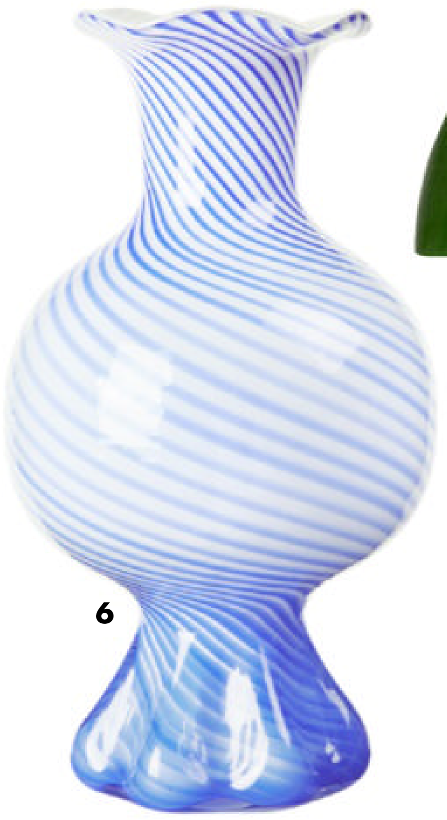

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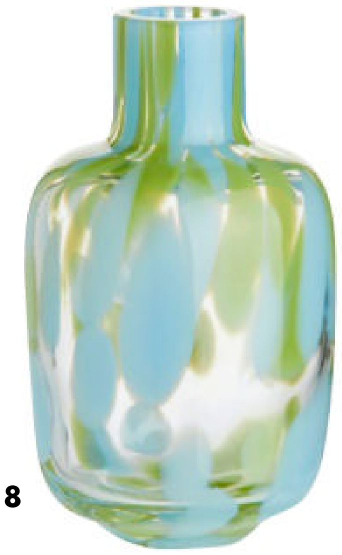

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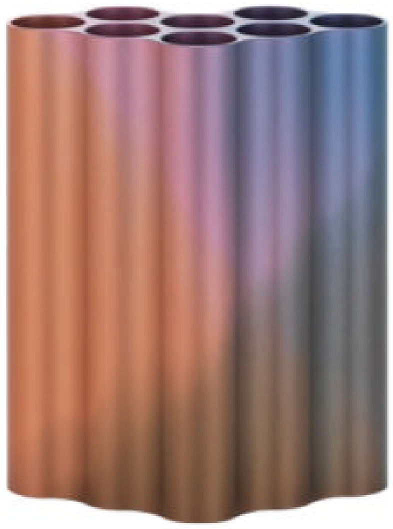

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From a dainty bud vase to a sculptural, oversized piece, different vessels naturally lend themselves to a variety of flowers. Here's how to match the right blooms to your chosen vase...

A large vase calls for a full, eye-catching assortment of elegant French tulips, where the negative space between the stalks will make a chic statement. If your vase is tall and slender, go for a higher display: dark-purple calla lilies will create a modern, almost monochromatic effect. A petite, round version with a smaller opening makes it easier to control the shape and direction of the bouquet, whereas a bowl-shaped centrepiece lets you create an opulent, lush arrangement while working with width as much as height. Use different textures to build volume – thistle and eucalyptus are varieties that are both edgy and soft.

WORDS: PHOEBE FRANGOUL

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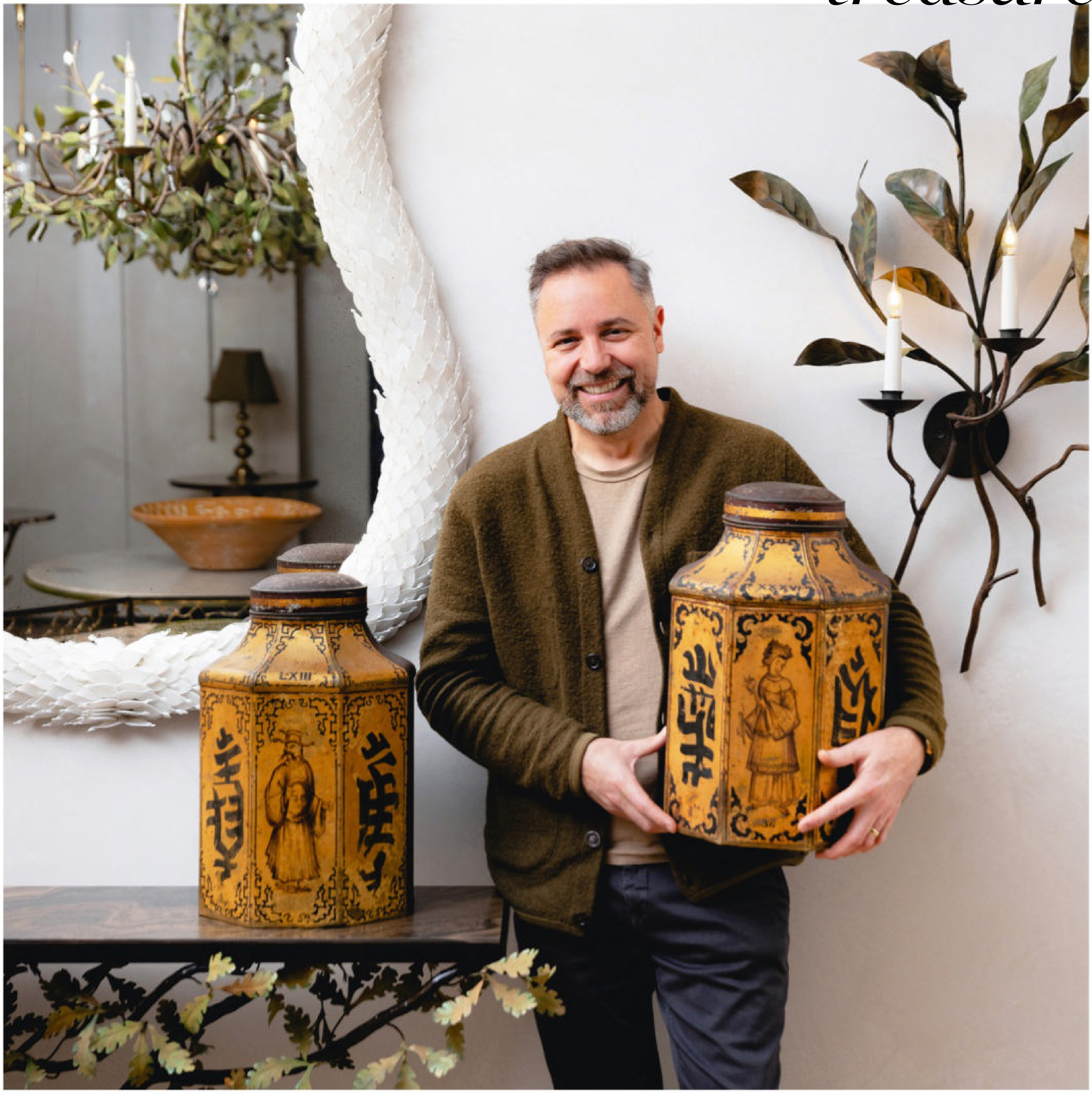

Chris Cox

The sculptor and Cox London founder on the objects that link three generations of his family together

WORDS: PHOEBE FRANGOUL PICTURE: ANDREW URWIN

My dad bought these tins at an antiques fair in Lincolnshire; I've been in London nearly 30 years, but that's where the Coxes originally dealt. These were made in Britain and decorated with gilt lacquer. They are utile objects, made to look beautiful specifically for shops – in that era, if you were going to sell tea by the quart it was expected that you would have beautiful urns to present it in. As with most tea tins, these are only painted on the front three facets because they were never going to be off the shelf. They would have looked glorious in a row at a tobacconist shop.

I am a metalworker by trade and my grandfather championed the craft in the things that he bought. The tins embody the way Nicola [co-founder of Cox London and Chris's wife] and I work as makers. Though we are contemporary sculptors, we take so much inspiration from the past. They show such decorative prowess – they're humble, but were made using traditional methods. It's called 'tole' or tinplate: rolled-out steel coated in tin. It is a dying art, but it's the basis of a lot of work we do.

When I left art school, I did an apprenticeship at an antique metalwork restorers and worked on many objects like this. They're dear to me; I know how difficult they would be to make, let alone restore. I don't worry about handling them – if anything terrible happened, I could get my soldering iron out and fix it! The tins are a perfect example of something that three generations of Coxes would celebrate as exquisite decorative objects. *coxlondon.com*

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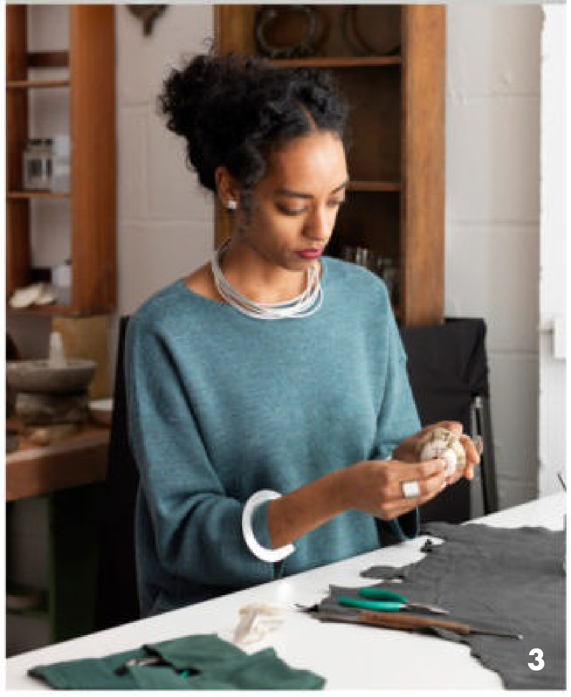
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This London Craft Week, look east for inspiration

Shoreditch will be a hub of creative activity during this annual celebration of all things artisanal – with plenty of ways to get involved

From 8 to 14 May, makers will once again take centre-stage across the city for the annual celebration of their skills that is London Craft Week. We'll be joining forces with SCP – a landmark of the east-London design scene for over 30 years – to host a conversation with designer Floris Wubben, whose new works are the stars of an exhibition at the store. With that in mind, our attention is on the exciting activities happening around Shoreditch.

Material designer Brodie Neill is inviting visitors into his canal-side atelier so they can better understand the processes that transform ocean plastics and other waste materials into his 'Turning Tables' collection of upcycled centrepieces. Gareth Neal is also opening up his workshop – all are welcome (even dogs). There will be plenty to see, including new work and exciting test projects.

Take the cobbled back streets to House of Hackney's atmospheric showroom in the old converted church of St Michael's, where craftsperson Alice Gabb will lead a session on the history of banners, as well as teaching participants to make their own using the brand's famous floral fabrics. Another workshop will see Leo Flower's founder Jessie Beaumont teaching botanical paper craft – those taking part will leave with a small posy of everlasting blooms.

We're big fans of the inventive makers who call Cockpit home, so we'll definitely be stopping by to see Esna Su's explorations of Turkish weaving and crochet, Swedish/Eritrean jewellery designer Meron Wolde's exquisite pieces, or one of the venue's lunchtime 'lightning talks' delving into artisans' processes.

Finally, Easter might be over, but there's one very special egg hunt worth joining during the festival. Fritz Hansen celebrates Arne Jacobson's 'Egg' chair with a trail that will see a special edition patchwork version popping up across town in selected stores. There's also a fascinating exhibition at the London showroom charting the history of the iconic design. *londoncraftweek.com*

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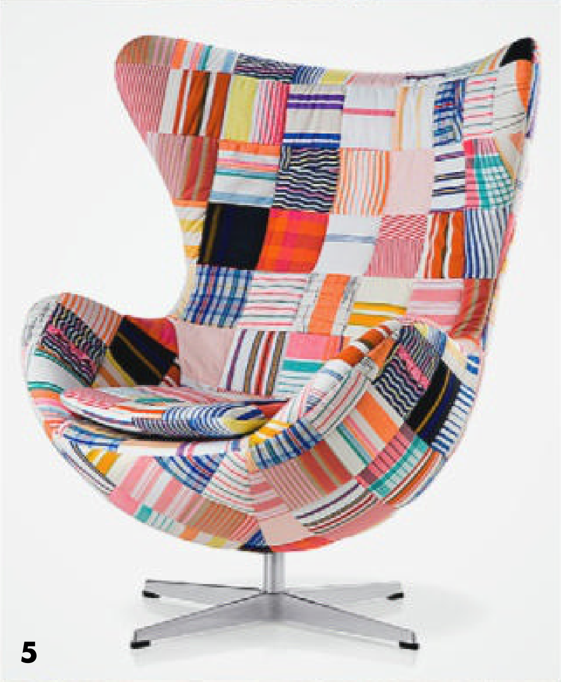
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1 Esna Su's woven creations, on show at Cockpit **2** A flag made by Alice Gabb using House of Hackney fabric **3** Jewellery designer Meron Wolde at Cockpit **4** Amsterdam-based ceramic artist and designer Floris Wubben, whose 'New Ceramics by Floris Wubben' exhibition is at SCP **5** Artist Tal R's version of the 'Egg' chair upholstered in new and vintage fabrics at Fritz Hansen **6** East-London craft-hero and woodworker Gareth Neal with the 'Hack' chair

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Join ELLE Decoration and Floris Wubben at SCP

The Amsterdam-based designer is known for pushing the boundaries of function and sculpture with his distinctive ceramic vases, stools and tables. Our Deputy Editor Clare Sartin will be delving into his unique aesthetic and processes with a chat at SCP's Curtain Road store on 11 May at 5pm. Book your free ticket at scp.co.uk/LCW23

WORDS: PHOEBE FRANGOUL PICTURES: MARK COCKSEDGE, DAVID VINTIER, SEBASTIAN ERRAS, CHRISTIAN BARNETT

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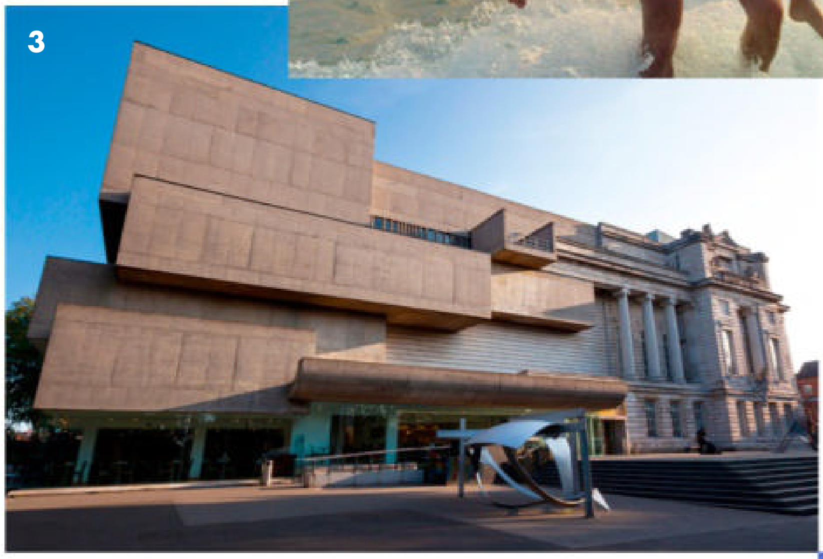
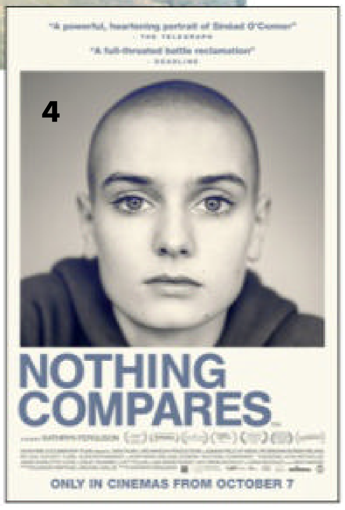



"A powerful, heartening portrait of Sinéad O'Connor" – THE TELEGRAPH
"A full-throated battle reclamation" – DEADLINE
4
NOTHING COMPARES
ONLY IN CINEMAS FROM OCTOBER 7

Kathryn Ferguson

A person of note tells us what they're watching, listening to and more...

Known for her short-form work centred on gender, identity politics and community, Belfast-born director and writer Kathryn Ferguson released her first feature documentary last year to critical acclaim. Telling the life story of musician Sinéad O'Connor, *Nothing Compares* (**4**) premiered at Sundance 2022, going on to scoop prizes including Best Feature Documentary and Best Debut Director – Feature Documentary at the 2022 BIFA Awards and the BFI & Chanel award for Creative Audacity for a first-time feature director. As well as making documentary films, she directs commercials for Nike, Selfridges, Girls Who Code and music videos for Neneh Cherry and Lady Gaga.

I know it sounds biased, but the first album I truly loved was *The Lion and the Cobra* by Sinéad O'Connor. My father used to play it as we drove around Belfast (often in the rain!) in the late 80s. It became the visceral soundtrack of my early childhood.

My all-time favourite piece of music is Van Morrison's *Astral Weeks* (**1**). If life is hectic or overwhelming, I put this on and everything is OK again. I never tire of it. My other go-to is Love's *Forever Changes*.

I'm listening to M(h)aol (**8**), a brilliant new Irish post-punk feminist band who recently played at one of the screenings of *Nothing Compares*. My three-year-old is also *very* into 80s Madonna right now.

I'm currently reading and loving two books by fantastic Irish writers: *A Ghost in the Throat* by Doireann Ní Ghríofa and *Dance Move* by Wendy Erskine. There are so many incredible female Irish authors – I'm trying to keep up with all the amazing output that's firing out of the country right now.

The book that influenced me the most is anything by Joan Didion. Also, Joey [formerly Jill] Soloway's *She Wants It: Desire, Power, and Toppling the Patriarchy* (**6**).

The film *Aftersun* (2) by Charlotte Wells has left an emotional dent in me. *The Arbor* by Clio Barnard, about the playwright Andrea Dunbar, has been hugely inspiring for my own work. *Song of the Sea* (**7**) is a beautiful animated film and is a constant favourite for my toddler and me.

I spend far too much time worrying about things that haven't happened yet. I blame it on my Irish genes.

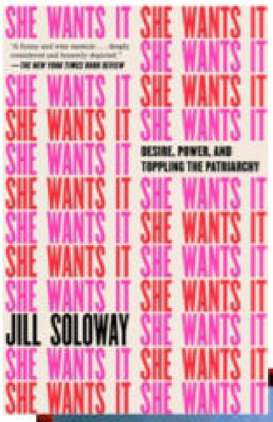
My all-time favourite building is The Ulster Museum (**3**) in Belfast. A brutalist masterpiece yet somehow very elegant.

My favourite place in the world is my grandparents' self-built house (**5**) at the foot of the Mourne Mountains in County Down.

The greatest meal I ever had was a cheese sandwich just after the birth of my child.

If I could bring back one trend it would be talking on the phone more. I mean long, languid chats. I miss those.

'Nothing Compares' will have its UK & Irish TV premiere on 23 April on Sky Documentaries



WORDS: PHOEBE FRANGOUL. PICTURES: ALAMY STOCK PHOTO, SUSANNAH APPLEBY, KAT GREEN

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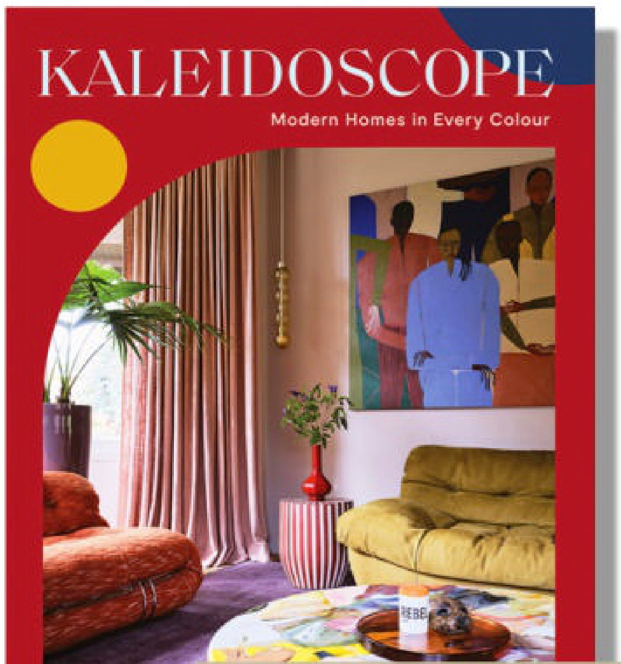
KALEIDOSCOPE
Modern Homes in Every Colour
Amy Moorea Wo

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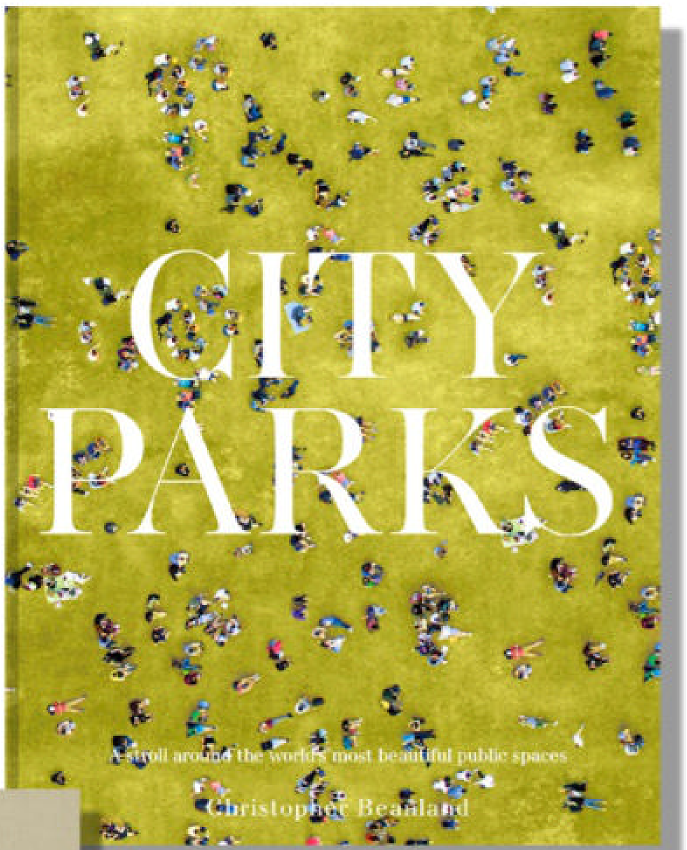
CITY PARKS
A stroll around the world's most beautiful public spaces
Christopher Beanland

Christopher Masters
Windows in Architecture
MERRELL

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ALCHEMY
The Material World of David Adjaye
PHAIDON
Spencer Bailey

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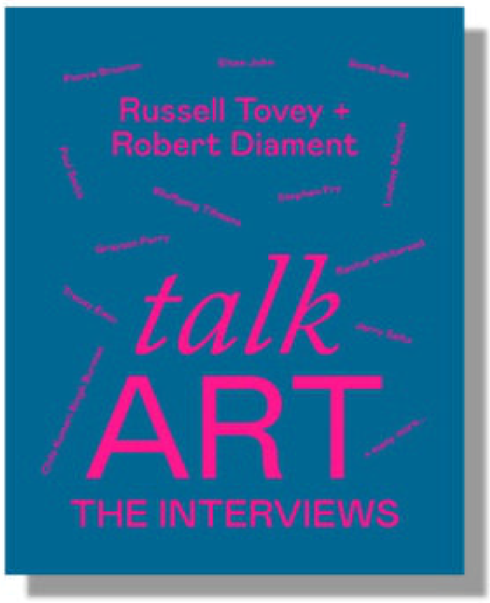
Russell Tovey + Robert Diament
talk ART
THE INTERVIEWS

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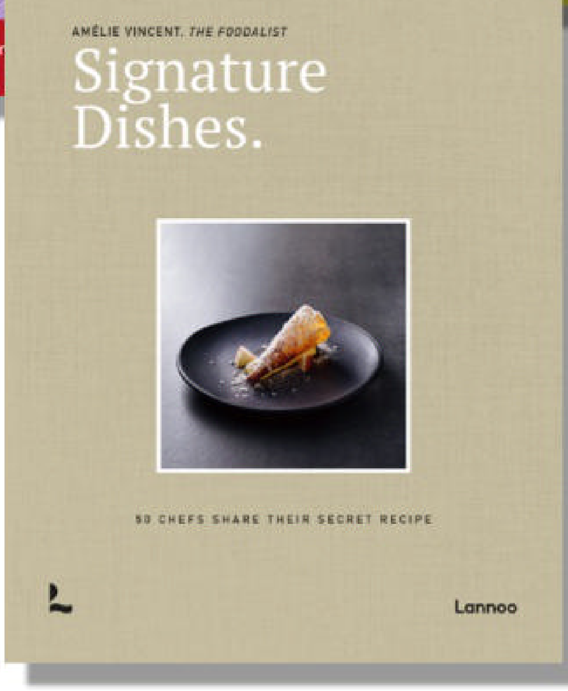
AMÉLIE VINCENT. THE FOODALIST
Signature Dishes.
50 CHEFS SHARE THEIR SECRET RECIPE
Lannoo

6

Words to live by

The creatives in this month's reading list all have a unique perspective on how we live now

1 'Kaleidoscope'

With inspiring images of rainbow-hued homes and insight from the designers that made them, Amy Moorea Wong's book is a technicoloured lesson in making your space brighter. Whether it's embracing moody shades or joyful primary hues, there's plenty of advice to help you define your style, with expertise from creatives such as Irish design house Kingston Lafferty Design, fashion designer Stine Goya, and London interiors firm Gunter & Co. £33, Hardie Grant (hardiegrant.com).

2 'City Parks'

Join Christopher Beanland on a stroll around the world's most beautiful public spaces, which became even more important during the pandemic. Taking in famous urban oases like New York's Central Park and Park Güell in Barcelona, plus extraordinary urban interventions such as the elevated Seoullo 7017 Skypark in Seoul and a brutalist park over a motorway in Seattle, it's a timely reminder of our need for nature, wherever we are. £22.95, Batsford (batsfordbooks.com).

3 'Windows in Architecture'

Essential for bringing in light and air, but also beautiful in their own right, windows are a fundamental element in any building. In this comprehensive study, Christopher Masters gives them the attention they deserve, looking at the functional, aesthetic and symbolic roles of the window and taking in every period and style, from the Pantheon in Rome to Eero Saarinen's TWA Terminal in New York. £29.95, Merrell (merrellpublishers.com). To see the best contemporary windows, head to p99.

4 'Alchemy: David Adjaye'

Whether it's concrete, earth or wood, materiality defines the design process of David Adjaye, and *Alchemy* seeks to shed light on the renowned architect's distinctive approach to shaping space. Featuring a preface by Adjaye himself and over 30 groundbreaking projects spanning his career, including his 2001 Concrete Garden in London and the Amoako Boafo Gallery in Accra, it's a must-read for anyone with an interest in the built environment. £59.95, Phaidon (phaidon.com).

5 'Talk Art: the Interviews'

The actor Russell Tovey and the gallerist Robert Diament bring their much-loved *Talk Art* podcast to the printed page with a selection of their most popular conversations. Featuring 24 funny, moving and intriguing interviews with the likes of Sonia Boyce, Stephen Fry, Tracey Emin and Elton John, it gives a fascinating insight into how art is made, why we are drawn to it and the powerful impact it can have on our lives. £25, Octopus (octopusbooks.co.uk).

6 'Signature Dishes'

We've all got a trusty dish that we rely on to impress dinner guests, but what are the recipes that the professionals think define their signature style? That's what Amélie Vincent set out to discover in this book, which peeks into the kitchens of the world's most renowned chefs, revealing the dishes that are meaningful to them. Odette's Julien Royer and Sang Hoon Degeimbre from L'Air du Temps are part of the (Michelin) starry line-up in this tasty tome. £55, Lannoo (lannoopublishers.com).

WORDS: PHOEBE FRANGOUL

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Smithson Plaza

Designed by radical architects Alison and Peter Smithson in the 1960s, the former home of 'The Economist' is still one of the capital's most distinguished office buildings

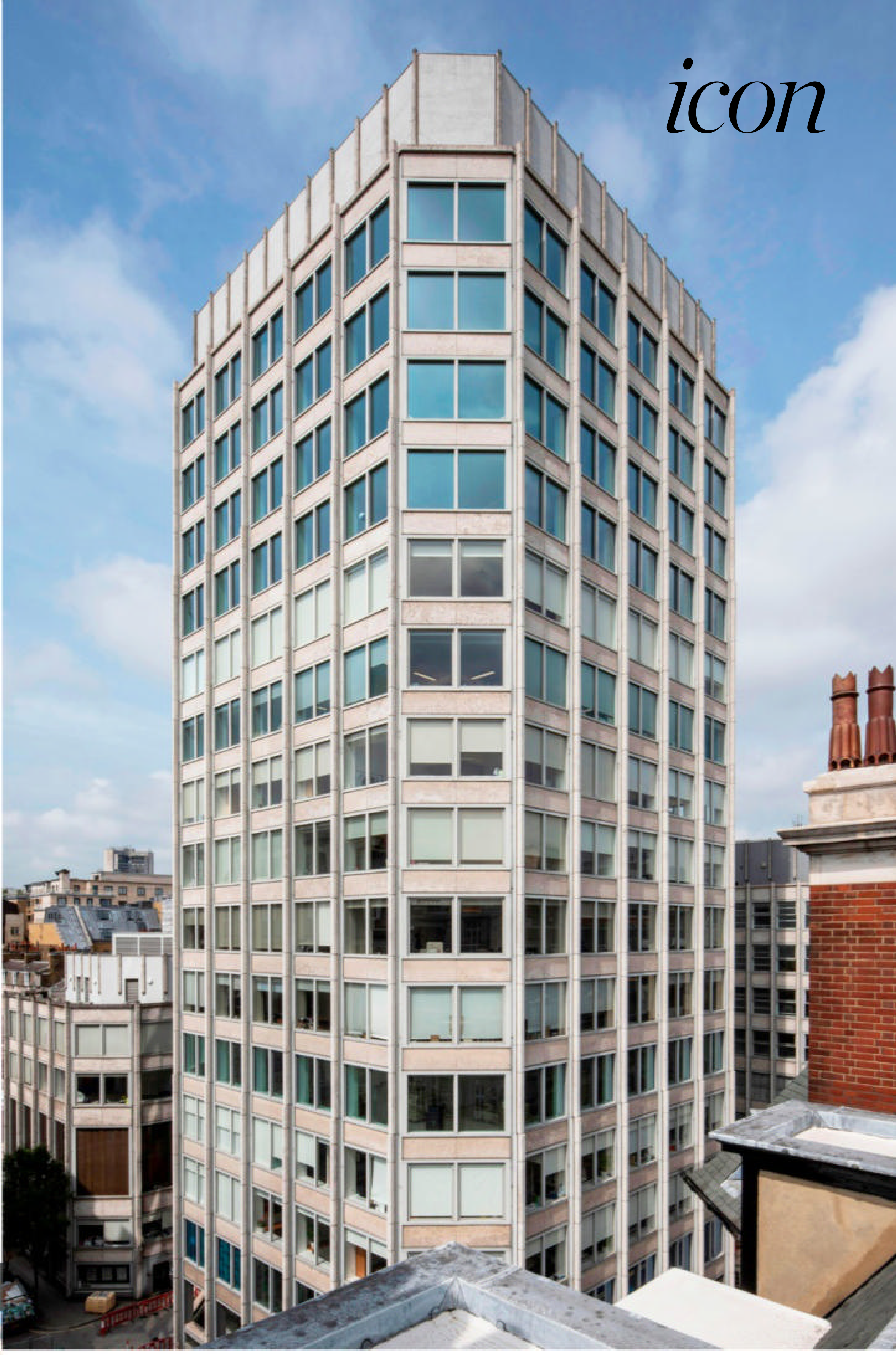
It is not often that a newspaper takes on the role of a property developer, but that's exactly what *The Economist* did when, in 1956, London County Council relaxed its restrictions on the construction of tall buildings. The result – a trio of elegantly detailed buildings organised around an elevated plaza – shows how an office complex can combine exceptional architecture with a sense of civic responsibility.

The opportunity arose after *The Economist* was forced to move out of its old offices near London's Fleet Street, the traditional home of the British press, when the building was destroyed by a German bomb in 1941. After a brief spell near Waterloo Bridge, the weekly news magazine found a space in the more upmarket St James's neighbourhood, in a former brothel that had itself been made vacant after bomb damage. When the change in regulations came, this once-forgotten site became ripe with potential.

The choice to work with husband-and-wife architects Alison and Peter Smithson was a bold move. The pair were well known in architectural circles but had only completed two buildings – the largest being the Hunstanton School in Norfolk – and their proposal was more radical than the typical 'podium-and-tower' approach. They wanted to create three separate blocks that, together with neighbouring gentlemen's club Boodles, would mark the corners of a new piazza that had carparking slotted in neatly underneath. This meant that, rather than maximising the street frontage, there would be space for people to wander through.

Completed in 1964, the scheme provided a 16-storey tower for *The Economist*'s offices, a residential block of eight storeys containing accommodation for Boodles, and a four-storey bank building. All three have a floorplan based on a square with chamfered corners, which softens their presence on the streetscape and gives pleasing proportions. Yet the most striking feature is the contrast between the slender aluminium-framed windows and the textured material that clads the walls. Instead of traditional Portland Stone, the Smithsons opted for roach, a material formed in the same limestone beds but closer to the top, so it is pitted with delicate imprints of oyster-shell fragments.

The Economist occupied the site for 52 years before moving on in 2017. After a renovation by architects DSDHA, the site was renamed Smithson Plaza and is now home to some of the most desirable office spaces in the capital. At a time when working from home is the new normal, this building offers a nostalgic reminder of how exciting working in the city can be.

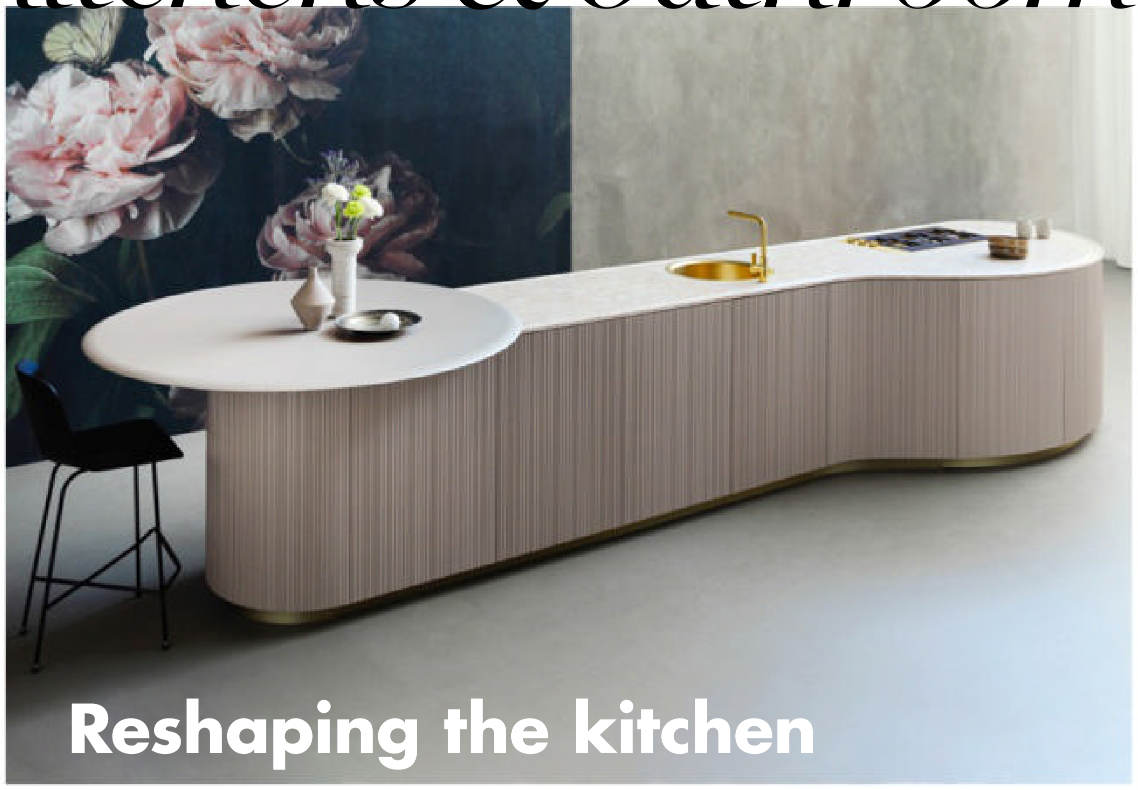


Above Smithson Plaza after its renovation by DSDHA, in a contemporary image **Below** The building photographed on its completion back in 1964

Above A view from one of the three office blocks' chamfered corners **Below** ConForm Architects' homely office space for a financial firm, one of the new occupants of the towers

WORDS: AMY FREARSON PICTURES: HENK SNOEK/RIBA COLLECTIONS, LORENZO ZANDRI, GRANT SMITH, ALAMY STOCK PHOTO

kitchens & bathrooms



Reshaping the kitchen

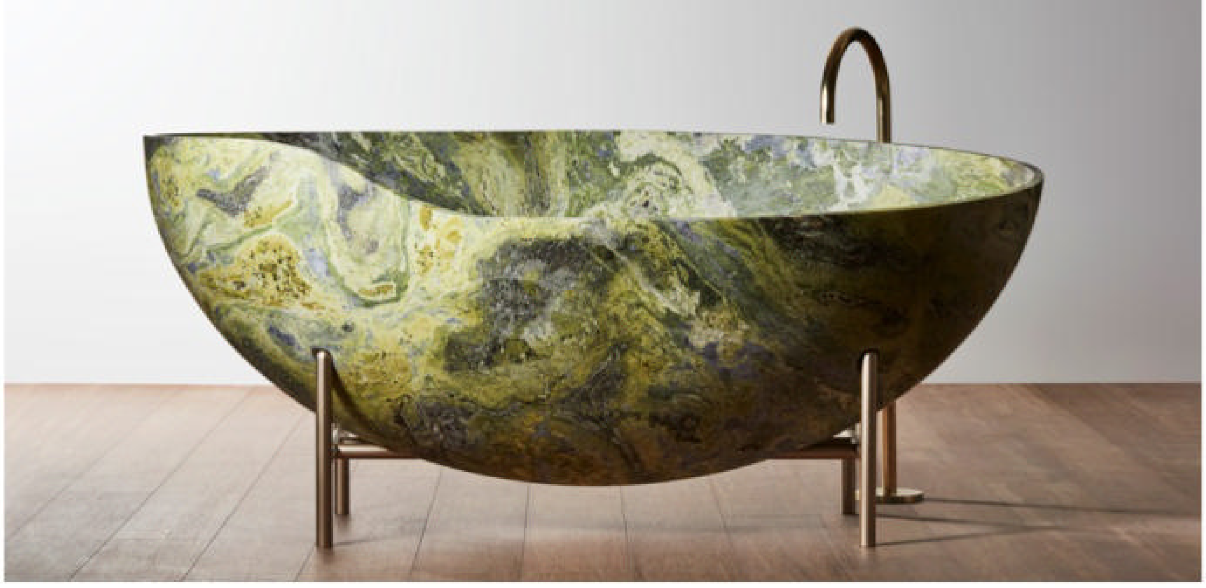
Designed by Vicente García Jiménez and Cinzia Cumini for Italian brand Cesar, the 'Tangram' wants you to rethink your square (or rectangular) ideas of what kitchens look like. Named after a Chinese game, its modular design comprises curved and straight edges that can be combined to fashion sinuous forms, while a grooved façade hides joins and cabinet openings to create a seamless appearance. From £35,000, Espresso Design (espressodesign.co.uk).

Tray chic

When designing a bathroom, the shower tray may not be your first thought for adding colour and character. That's about to change with Spanish brand Acquabella's new range, available at Ripples, which includes the beach-inspired 'Natur Wave' shower tray and white, blue or terracotta-coloured options with a slate-like surface. All are made from resin and filled with a mineral substance. From £606 (ripplesbathrooms.com).

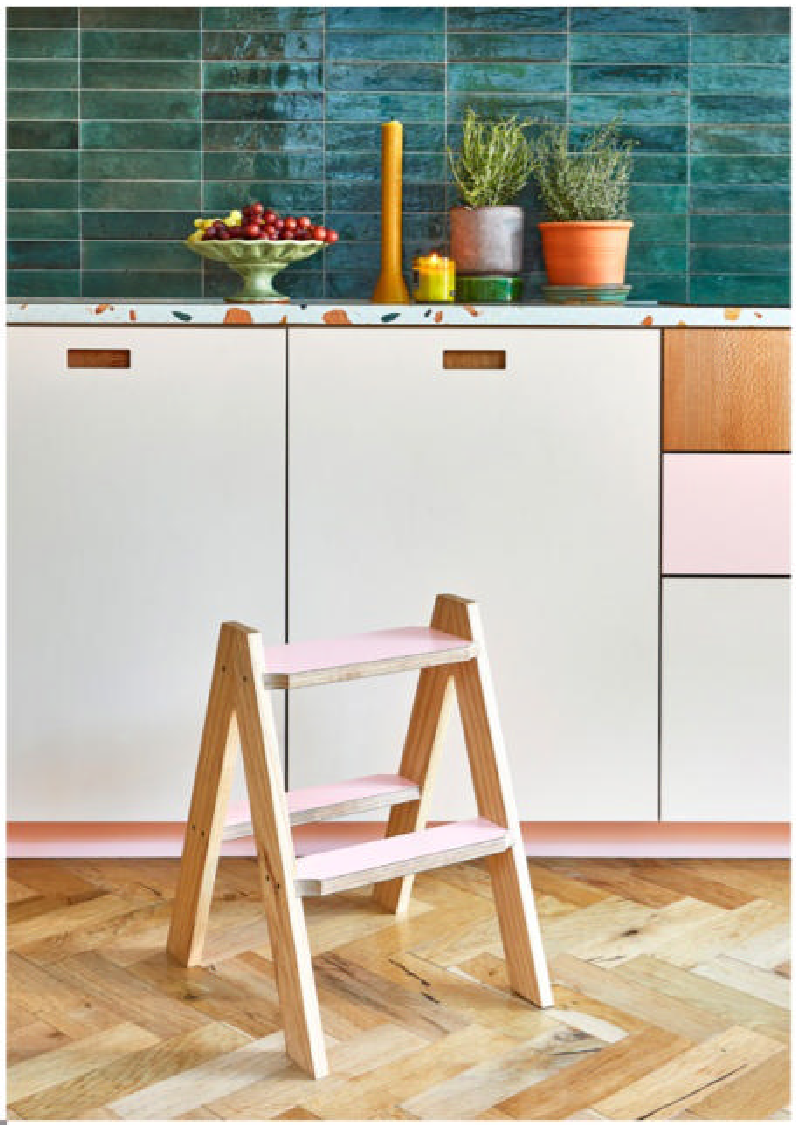
Green with envy

Bathroom brand Kreoo has introduced a new marble option for some of its most highly regarded basins and baths (such as the 'Kora' by Enzo Berti, pictured). Artik Green's forest tones offer a colour-rich alternative to Carrara and Calacatta and would make a fantastic focal point. £41,562, West One Bathrooms (westonebathrooms.com).



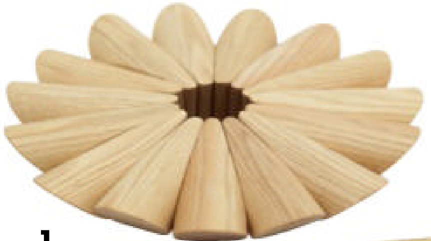
Reach new heights

Baking utensils that haven't seen the light of day for years? Crockery that deserves more regular outings? Whatever languishes in your highest kitchen cabinet, free it from exile with Pluck's new 'Step Stool'. It's made with the same combination of wood – cherry, London plane, elm or sweet chestnut – and coloured laminate that Pluck's bespoke kitchens are known for. £100 (pluck.co.uk).



Trio of trivets

Protect your kitchen countertop in style



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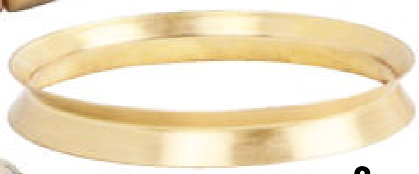

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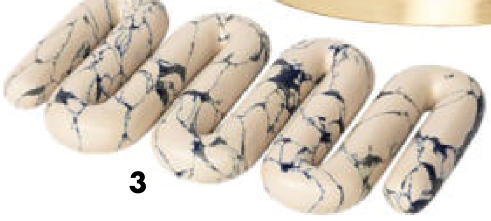

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1 Ash trivet by Superfolk, £107, Twentytwentyone (twentytwentyone.com) **2** 'Chakra' trivet in brass, £45 for a set of three, Tiipoi (tiipoi.com) **3** 'Orla' trivet, £105, Broste Copenhagen (brostecopenhagen.com)

WORDS: CLARE SARTIN

PERENNIALS
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HOMEMADE ICES
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JELBERT'S ICE CREAM OPEN

Laura Jackson

The Glassette founder and design magpie shares the everyday details and delights that have shaped her style this month…

The brain's ability to unlock memories with the mere sniff of a scent is not a new discovery, but I could give you a tour of my entire youth armed only with memories of certain smells. From the Jo Malone 'Pomegranate Noir' my mum wore, to the 'Joop!' and Lynx 'Africa' the boys in my school doused themselves in, via the very specific smell of the swimming pool I used to go to in Huddersfield, there are so many scent associations that are nostalgic for me.

I know I'm not alone. The reason we can pick up a new notebook and find ourselves travelling back through time to Year 9 maths is due to the brain's anatomy and the fact that olfactory signals travel very quickly to the regions related to emotion and memory. One of my fondest happy memories to recreate is the fresh, salty air of Cornwall. When I'm sitting in London on a grey day, I love nothing more than for the house to smell as if I'm walking through a Cornish meadow.

I've always been keen on creating a mood and transforming a room using fragrance, and I think that when you're renting it's the quickest and easiest way to make a new place feel familiar. There's nothing better than when you go to someone else's house and it smells distinctly like them – I am definitely the kind of person to ask you which fabric conditioner you use.

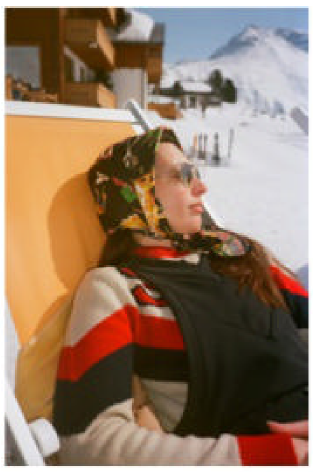
At Glassette, we recently worked with scent specialists Evermore London to create our own candle. Whether I'm on the slopes or walking through Epping Forest, the scent of trees is one of my favourites, yet I've always found it difficult to find something that gives you that special outdoorsy fragrance without smelling slightly manufactured. I think we've nailed it with this candle (called 'Alpine', of course). Now that the weather is warming up, it's reminding me of the joy of being outside, in nature.

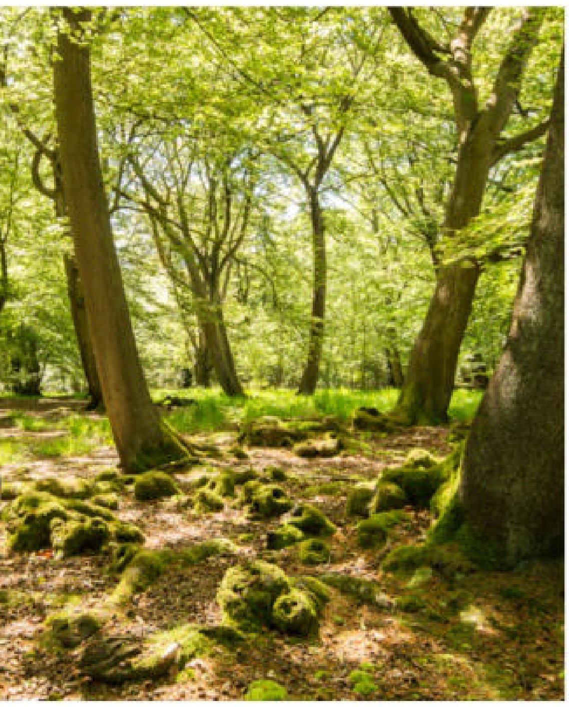
You can easily create your own signature home smell by lighting lots of different candles at the same time, but, if pets and/or roaming children make that too much of a fire hazard for you, there are lots of smoke-free options. The obvious choices are reed diffusers and room sprays, but there are even more subtle and impactful ways you can make a space smell like you – I suggest adding a drop of essential oil into the water in your iron when you do your sheets.

It also helps to properly consider how you want your house to smell. Focus on how you want to feel: energised or de-stressed? Do you want something upbeat and joyful or calm and comforting? I like to 'zone' my home fragrances, keeping my bedroom nice and peaceful, but then having something fresh and full of zing in the hallway for when I first walk through the door.

I'm currently pregnant, which means that my sense of smell is heightened, but also that I value sleep more than ever. I recently bought a Neom 'Wellbeing Pod' diffuser to put beside my bed. I find that switching it on for 10 minutes before bedtime not only makes the room smell amazing, but relaxes my whole body from head to toe and turns my bedroom into a sanctuary. Scent is such a simple way of changing the atmosphere of a room – whether you're seeking better sleep or trying to make a new house feel like home.

ALPINE
GLASSETTE
EVERMORE LONDON
ALPINE
GLASSETTE
EVERMORE LONDON





From far left The 'Alpine' candle by Glassette x Evermore London, £38; Laura in the mountains that inspired her candle; Epping Forest near London, where Laura enjoys the scent of pine; the Cornish coast, with its transporting sea air; a Neom 'Wellbeing Pod' diffuser, £95

PICTURES: LAURA JACKSON, GETTY IMAGES

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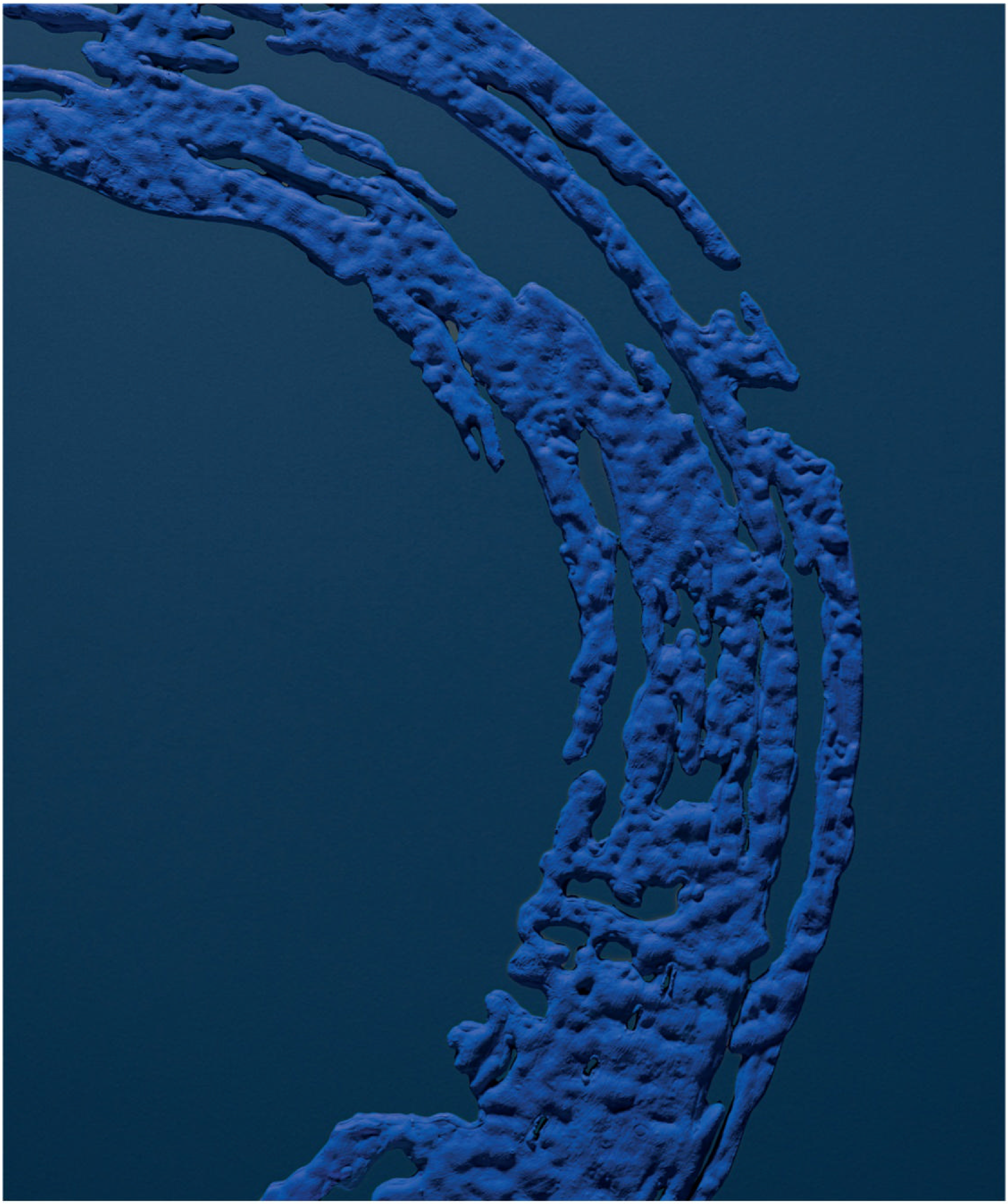

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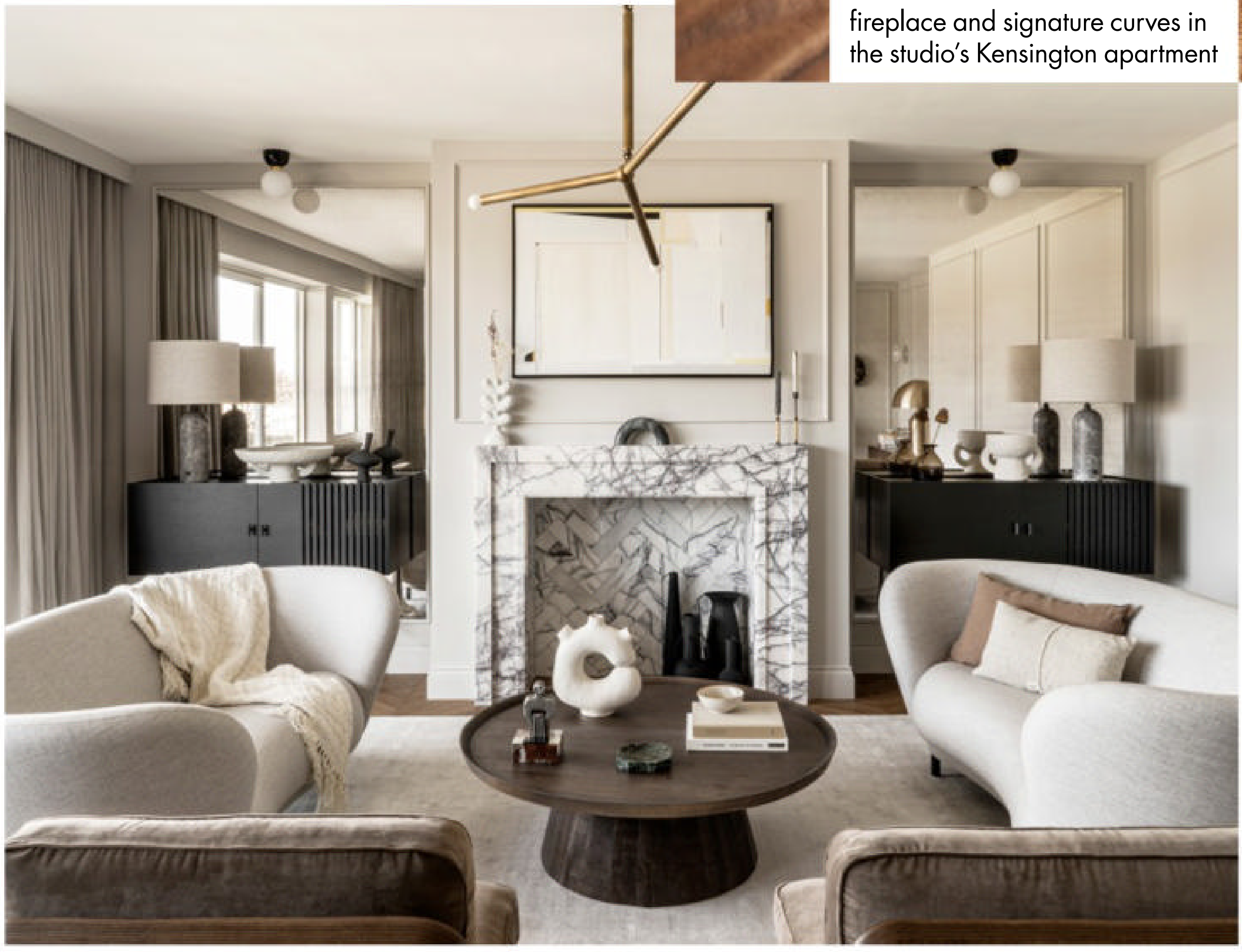
Design & That Studio

The London studio founded by Emma Shone-Sanders specialises in moody, sophisticated colour palettes, inviting textures and inspired vintage touches

Who is she? Emma Shone-Sanders set up Design & That in 2016. The Victoria Park-based studio has since clocked up an impressive portfolio of residential and commercial projects, including a boutique hotel in Scotland and the headquarters of PR agency Rainbowwave. Shone-Sanders studied architecture at Liverpool School of Art & Design, but realised she was 'much more interested in designing interiors' so went on to do an MA in interior architecture at London's Sir John Cass School of Art, Architecture & Design. Since then she's worked as a 3D designer at various agencies, as well as a stint at Estée Lauder, overseeing the design of MAC Cosmetics stores.

What's her style? Shone-Sanders, who works closely with her partner Jade on furnishings and styling, says her interiors are 'pared-back and contemporary, yet relaxed, inviting and liveable'. She likes to begin projects with a muted colour palette, building up layers of materials and textures to add warmth and character. Moody, intense hues are a signature, as are classic, well-crafted Scandinavian designs. 'I'm inspired by the space itself; I start with functionality and go from there,' she says. Her background in architecture comes in handy: 'Some designers focus on furnishing a space, and don't feel comfortable with space planning and technical details, but I approach a project as an architect would, not restricted by the existing layout or spatial challenges.' ➤



Portrait Emma Shone-Sanders, founder of Design & That Studio at her Lion House project in Fulham **Below** A marble fireplace and signature curves in the studio's Kensington apartment

'I'm inspired by the space itself; I start with functionality and go from there'

WORDS: AMY BRADFORD PICTURES: LEO DEVAUT, CHRISTOPHER HORWOOD

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What are her recent projects? She has renovated one of Fulham's famous terraced Lion Houses, named for the terracotta lion statues adorning their roofs. A multi-purpose family home with spaces for entertaining and working, it has bespoke joinery and a graduated colour palette, moving from 'warm neutrals for a tranquil feel' on the ground floor to more colourful touches elsewhere. 'A softness is layered into each space using textured plaster and limewash wall finishes, natural materials such as raffia and linen, and a variety of lighting,' adds the designer.

In South Kensington, the studio has kitted out hairdresser Limoz Logli's salon. 'The brief was a space that you wouldn't want to leave; somewhere that feels more like a cocktail bar than a salon,' says Shone-Sanders, who installed a curved quartzite bar with vintage bamboo stools, styling stations in Rosso Levante marble and a chequered ➤

Clockwise from left Deep-blue walls set a mood in Design & That Studio's scheme for this Dulwich home; dark wood brings a touch of nature to an urban apartment in Mayfair; the softest of monochrome palettes in the studio's bedroom and ensuite for a Kensington project

Expert advice

Design & That Studio's Emma Shone-Sanders' top tips for pulling off a moody colour palette

Use materials that will offset a darker colour scheme dramatically, such as brass and velvet. They add a luxe feel, catching the light to pop against a moody background. North-facing rooms often suit darker colour – if a room doesn't have much natural light, don't fight it.

Co-ordinate walls and floors. If you choose a rich shade for your walls, then consider using a dark wood tone for the flooring and furniture. Walnut or oiled oak will sit beautifully against a deep-blue or green wall finish, for example.

Consider using wood as a wall finish – it adds character and it's so versatile. On one project, I used slatted sapele wood in a natural oiled finish to create a warm, calm feel. You can completely change the feel with stain or paint – for my Caroy House hotel project, slatted wall panelling was stained a deep blue, while in another home, I installed slatted wood behind the bed and painted it black.

Artworks are great to use as a starting point to inspire the rest of your palette. Pick out some of the subtler colours from a piece and use them as the base tones for a room, or to paint a little nook or shelf for a sculpture. Then add accent lighting to cast interesting shadows.

terrazzo floor, finished with vintage terracotta urns full of greenery. 'Downstairs, the blow-dry bar has a warm, cave-like feel, drenched in Bauwerk's peach-hued "Desert Fig" paint.'
What is she currently working on? Two period homes in south London: one a double-fronted villa for a young couple that's being designed with entertaining in mind, the other a large, semi-detached family home. 'In both, we're adding beautiful contemporary interventions that I can't wait to see come to life – for example, a huge wavy headboard in Rose Uniacke's umber velvet set against walls in Bauwerk's "Bone" paint.'
She says 'I enjoy reconfiguring layouts to get the flow of the space and the aesthetic working in harmony, so I like to get involved as early as possible.' *designandthat.com*

> **'The brief was to create a space that you wouldn't want to leave'**

Clockwise from top Shone-Sanders' design for Limoz Logli's salon includes touches of marble; a scheme for family living in the studio's Lion House project; dark woods and cosy textiles create a relaxed feel in a bedroom of the studio's Mayfair apartment

The little black book

Every successful project requires access to the contacts that make magic possible

Art & sculpture McCully & Crane is always a go-to for special, one-off pieces to finish a room. The gallery is based in Rye but is also online, and has a highly curated edit of paintings, objects, furniture and lighting. We particularly love its sculptures – the 'Roman Graffiti' stoneware vessels by Kelly Jessiman caught our eye recently. *mccullyandcrane.com*
Lighting Pinch is a firm favourite for lighting. We have used its beautifully handmade pieces in a few recent projects – we particularly love the 'Anders' pendant, sculpted from layers of fibre from plants in the banana family, and the 'Soren' globe lantern. *pinchdesign.com*
Furniture I enjoy collaborating with Fred Rigby Studio in east London to create handcrafted one-off pieces for clients. We are currently working with Fred to create a bespoke 'Raindrop' coffee table with a beautiful green marble insert. *fredrigbystudio.com*
Vintage design I love the curated mix of one-off, beautifully formed 20th-century pieces at M Kardana in Hackney. We recently sourced a few pieces here for a client, including a wooden sculpture of an abstract figure and a really amazing large decorative pot. *mkardana.com*

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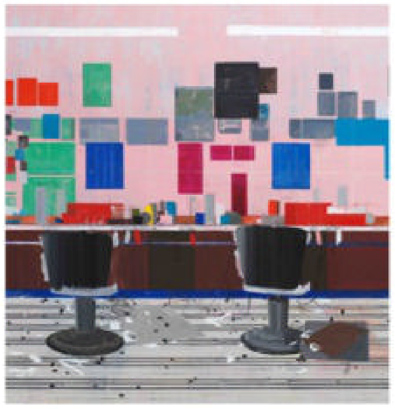
agenda

'Hurvin Anderson: Barbershop', The Hepworth Wakefield



Taking a barbershop in Birmingham as his subject, Hurvin Anderson has been reflecting on history and memory for 15 years. This major exhibition will show new paintings, as well as a space evoking the artist's studio, complete with planning sketches and 3D models. 26 May – 5 November (hepworthwakefield.org).

Affordable Art Fair Hampstead

Art is the finishing touch for many interior schemes, but navigating the art world can be daunting. That's why the Affordable Art Fair is on a mission to make buying works more democratic and accessible. The spring event will host over 100 galleries showing pieces by renowned artists and up-and-coming talent alike. With prices starting from £50, it's the perfect introduction to collecting. 11 – 14 May (affordableartfair.com).

'The Offbeat Sari', The Design Museum

This exhibition takes a closer look at the 21st-century transformation of the sari and how it is being designed and worn by a new generation. Curated by Priya Khanchandani, the first large-scale exhibition of its kind in the UK will bring together more than 90 trailblazing examples, such as the first sari to be worn to the Met Gala, to examine its role as a subject for design innovation and an assertion of identity and resistance. 19 May – 17 September (designmuseum.org).

Dates for your design diary...

With major celebrations of craft, gardening and music, plus intriguing new exhibition openings, there's something for everyone to look forward to

'Hylton Nel: This plate is what I have to say', Charleston House

The South African artist's witty, hand-painted creations show how a domestic object can become a canvas for personal expression. At Charleston, more than 200 plates will be on display, including notable new works. Until 10 September (charleston.org.uk).

Chelsea Flower Show

The annual horticultural extravaganza returns to showcase all things new and exciting in the world of gardens, with an increased focus on sustainability and the vital role nature can play in the wellbeing of city-dwellers. Expect innovative design and lots of colourful, creative planting. 22 – 27 May (rhs.org.uk).

Eurovision!

Liverpool is hosting Europe's, nay, the world's most important song contest, after the UK came second to Ukraine last year. Under the slogan 'united by music' (a nod to the partnership between the BBC and Ukraine's public broadcaster UA:PBC), viewers will once again witness the power of music to connect people. Gather your favourite humans and snacks to enjoy the drama, sequins and songs. 9 – 13 May (eurovision.tv).

Clerkenwell Design Week

This year's event incorporates Design London into its packed programme of talks (don't miss Morag Myerscough and Philippe Malouin), installations – including works by environmental artist Steven Messam, below – and parties happening across EC1. 23 – 25 May (clerkenwelldesignweek.com).

WORDS: PHOEBE FRANGOUL PICTURES: © HYLTON NEL, COURTESY STEVENSON, CAPE TOWN, JOHANNESBURG AND AMSTERDAM, BOX K2 ON CLERKENWELL ROAD BY ARTIST STEVE MESSAM, RITIKA SHAH, HUGH KELLY/THE HEPWORTH, ALAMY STOCK IMAGERY

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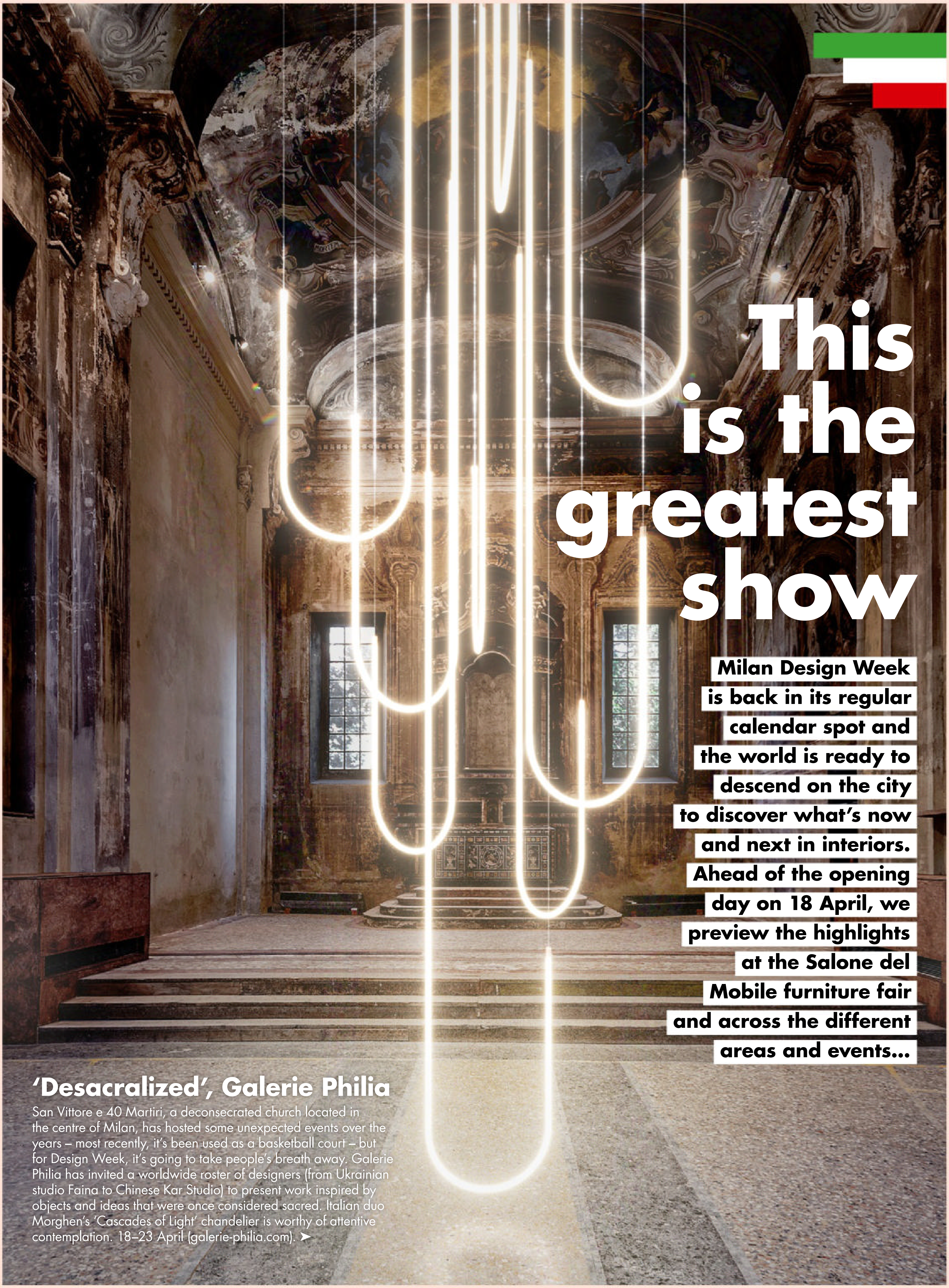

This is the greatest show

Milan Design Week is back in its regular calendar spot and the world is ready to descend on the city to discover what's now and next in interiors. Ahead of the opening day on 18 April, we preview the highlights at the Salone del Mobile furniture fair and across the different areas and events...

'Desacralized', Galerie Philia

San Vittore e 40 Martiri, a deconsecrated church located in the centre of Milan, has hosted some unexpected events over the years – most recently, it's been used as a basketball court – but for Design Week, it's going to take people's breath away. Galerie Philia has invited a worldwide roster of designers (from Ukrainian studio Faina to Chinese Kar Studio) to present work inspired by objects and ideas that were once considered sacred. Italian duo Morghen's 'Cascades of Light' chandelier is worthy of attentive contemplation. 18–23 April (galerie-philia.com). ➤

NEWS: CLARE SARTIN. BRITISH TALENT: BECKY SUNSHINE. PICTURE: COURTESY GALERIE PHILIA

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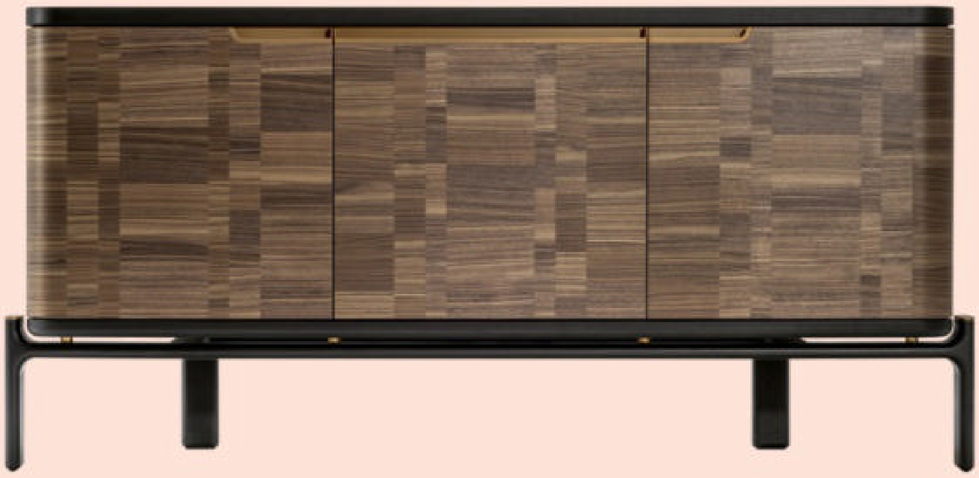
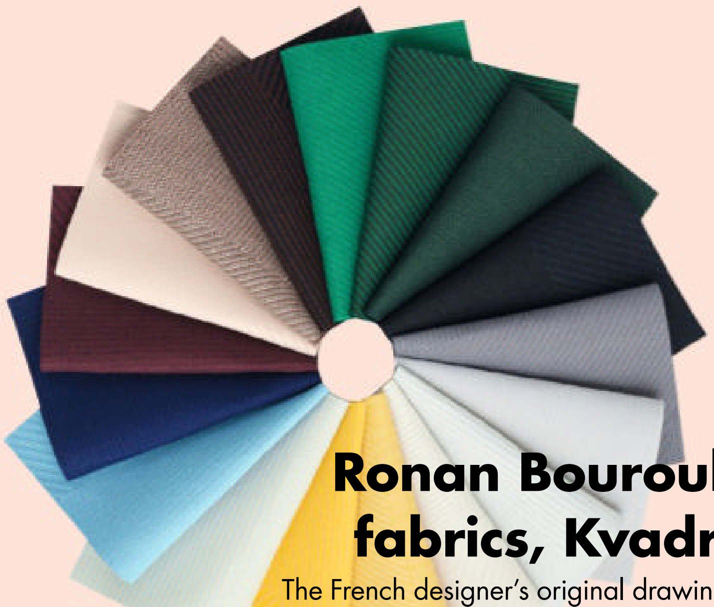
'Pleasure', Poltrona Frau

Step into the heritage Italian brand's pleasure palace – its fresco-painted flagship store on Via Manzoni – during Design Week and you will be presented with a wealth of exciting new launches. These include the 'Duo' collection (comprising an armchair, tables, storage and rugs) developed with wood-furniture experts Ceccotti Collezioni and designed by Roberto Lazzeroni. All pieces guaranteed to make life more, well, pleasurable (poltronafrau.com).



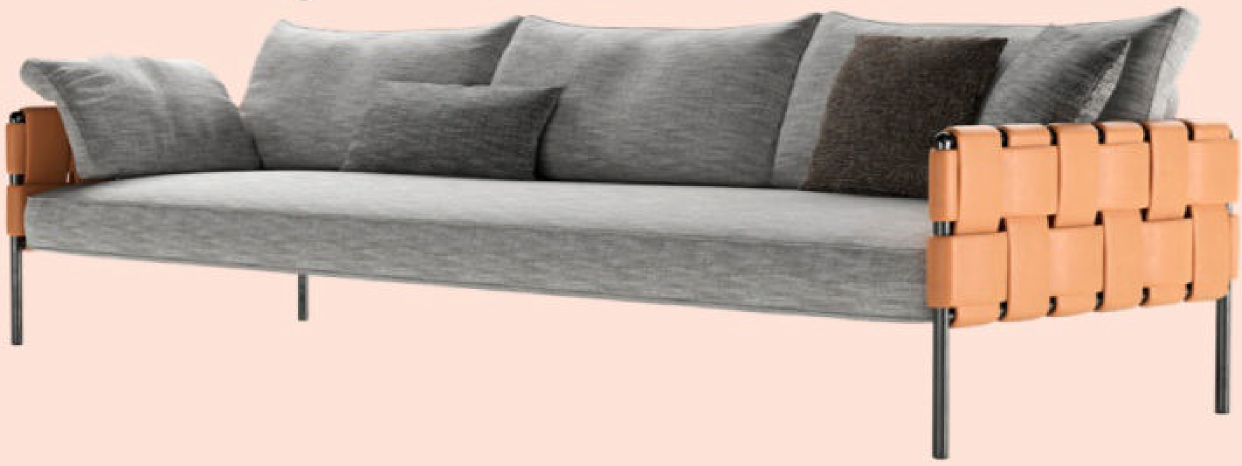


Ronan Bouroullec fabrics, Kvadrat

The French designer's original drawings – part of a sketchbook full of bold, confident, swooping colour – were the starting point for a brand-new three-part textile collection. Stop by Kvadrat's showroom on Corso Monforte to see an installation that places the designs alongside Bouroullec's striking works (kvadrat.dk).

'Ratio' collection, Turri

A meditation on proportion, Milan-based designer Toan Nguyen's new sofa for Turri aims to provide peaceful interludes amid the pace of modern life. Take your own quiet moment at the brand's Salone del Mobile stand and experience its generous proportions wrapped in a leather weave reminiscent of woven ribbons (turri.it).



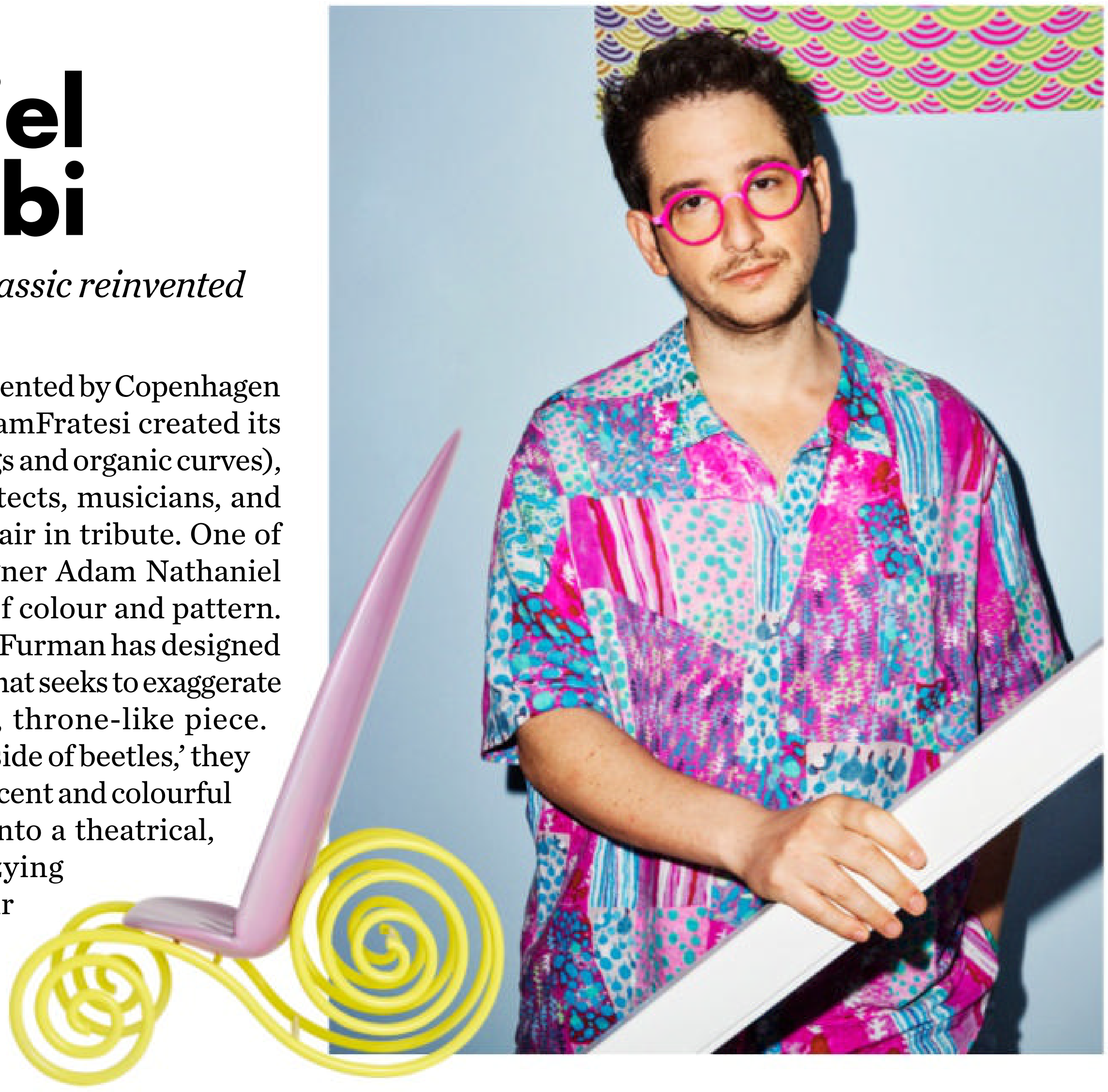
Spotlight on British talent

Adam Nathaniel Furman for Gubi

The colourful creative introduces a design classic reinvented in characteristically exuberant fashion

As part of 'TEN: Beyond the Beetle', an exhibition presented by Copenhagen design house Gubi that celebrates 10 years since GamFratesi created its hugely successful 'Beetle' chair (named for its wiry legs and organic curves), the brand has invited 10 creatives, including architects, musicians, and fashion designers, to showcase responses to the chair in tribute. One of the group is the London-based architect and designer Adam Nathaniel Furman, known for their dynamic and joyous use of colour and pattern.

For the Milan show, in the iconic Bagni Misteriosi, Furman has designed 'Scarabesque', a fantastical interpretation of the chair that seeks to exaggerate its original form by becoming a two-metre-high, throne-like piece. 'I wanted to look at the performative and expressive side of beetles,' they explain. 'How they sometimes have incredible pearlescent and colourful effects on their carapaces. This design turns that into a theatrical, celebratory display of camp and drama, in a dizzying opalescent finish.' Furman was drawn to Gubi as their core principles seemed to align. 'I am a huge supporter of brands that make beautifully crafted objects for our domestic spaces that are ethically and sustainably produced, with an eye for detail.' (gubi.com) ➤



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‘Monaco – La Chaise’, Perennials & Sutherland

The Design Week crowd may not be wilting in the heat this year, thanks to the event being back in its usual spring slot, but that doesn’t mean that outdoor furniture is going to be any less of a highlight. As proof, Perennials & Sutherland is curating its own dedicated pop-up space on Brera’s Via Ciovasso. Pop over to see its new ‘Monaco’ chair by recently appointed creative director Eugeni Quitllet (perennialsandsutherland.com).

Unmissable destination

Alcova

Now in its fifth year, this global platform for emerging and innovative designers and brands has become a Milan Design Week staple. Known for using unique locations throughout the city, the event will this year be held in Ex Macello di Porta Vittoria, an atmospheric and overgrown former slaughterhouse that is due for renovation.

Always concerned with sustainability in design, Alcova will present an immersive look at eco materials (from bioplastics to mycelium and more) compiled by research studio Atelier Luma, and a large installation by Finnish platform Habitarematerials, curated by Nemo Architects. Throughout the rusted, crumbling and graffiti-adorned space, you will also find pieces by new and exciting names – we can’t wait to see Brooklyn-based Greek designer Kiki Goti’s maximalist pieces crafted from acrylic and soft foam, as well as young Californian creative Kate Greenberg’s latest furniture. Finally, for the first time, you’ll be able to purchase a keepsake of the show, as Alcova launches its first ever concept store, in collaboration with Danish/Italian duo Older. 17–23 April, Ex Macello, Viale Molise, 62 (alcovamilano.com).

‘Arbiter’ modular sofa, Maxalto

Designed by the brand’s art director Antonio Citterio, this piece is the star of its new ‘collection that is not a collection’. Preferring to make furniture that speaks to the timelessness of Italian design, Maxalto does not do trends. What it does create are items that impress with their functional beauty. Find this fine example of the company’s ethos at its Salone Del Mobile stand and indulge in a moment’s rest (maxalto.com). ➤

‘Rosso Maraviglia’, Buccellati

Translating to ‘Wonder Red’, high-end silverware and tableware brand Buccellati’s exhibition, situated on the Portaluppi Terrace above its headquarters in the heart of Milan’s Cinque Vie neighbourhood, is intended to astonish. Designed in collaboration with AMDL Circle studio and designer Michele De Lucchi, it showcases a new collection conceived in collaboration with glassware company Venini, as well as gems from its historical archive of tableware (buccellati.com).

PICTURES: FEDERICO FLORIANI, MATTIA PARODI

‘Midnight Flowers’ tableware, Marni x Serax

Fashion brand Marni is bringing its off-beat, rule-breaking style to homeware, with a 120-piece porcelain tableware range for Serax. Designed by creative director Francesco Risso, the collection is botanical-inspired but with Marni’s signature avant-garde edge. Officially unveiled at Salone del Mobile, this will be an exclusive chance to see the designs before they launch this autumn (serax.com).

‘The Bright Side of Design’ Nilufar Gallery and Depot

You can always count on Nina Yashar, the founder of Nilufar Gallery, to curate a timely and thought-provoking mix of historical designs (this year, an area will be dedicated to the work of the late Italian architect and designer Osvaldo Borsani) and of-the-moment delights. The latter will include ‘Poikilos’ a site-specific installation by Objects of Common Interest, as well as ‘Noveconi Chandelier’ (pictured), a unique lighting display by British designer Joe Armitage (nilufar.com).

Spotlight on British talent

Faye Toogood for Maison Matisse

The designer presents a typically pared-back new collection inspired by the famous artist’s lines

‘When Maison Matisse came to us it was an immediate yes from me,’ explains British designer Faye Toogood of her new furniture and accessories collection, ‘Themes and Variations’, created for the four-year-old brand, founded by the artist’s family. Inspired by her time spent in the private archives, Toogood, drawn to a collection of black-and-white drawings and engravings from *Dessins: Thèmes et Variations* by Henri Matisse, was able to create new work: a first foray into furniture and upholstered pieces for Maison Matisse. ‘I wanted to focus on the shapes within the drawings rather than the colour palette,’ she explains of the colourless collection. ‘By sketching the different parts of Matisse’s drawings I built up an A-Z of shape, pattern and mark-making. Within those forms I found a chair, tables. Then, by putting some of them together, I found the rugs, blankets and cushions.’

For Toogood, the collection, created using bouclé for the chair (pictured), laminated plywood for the stool and tables, and pure, undyed wool for the rugs, aligns perfectly with her broader studio practice and its sculptural design language. ‘Maison Matisse allowing me to push the boundaries a bit with its current palette of materials and furniture has been fantastic. As an art historian, this is thrilling and an honour,’ she says. The collection will be shown at Milan Design Week in a dedicated installation designed by Toogood (maison-matisse.com). ➤

PICTURES: MARK COCKSEDGE, GENEVIEVE LUTKIN

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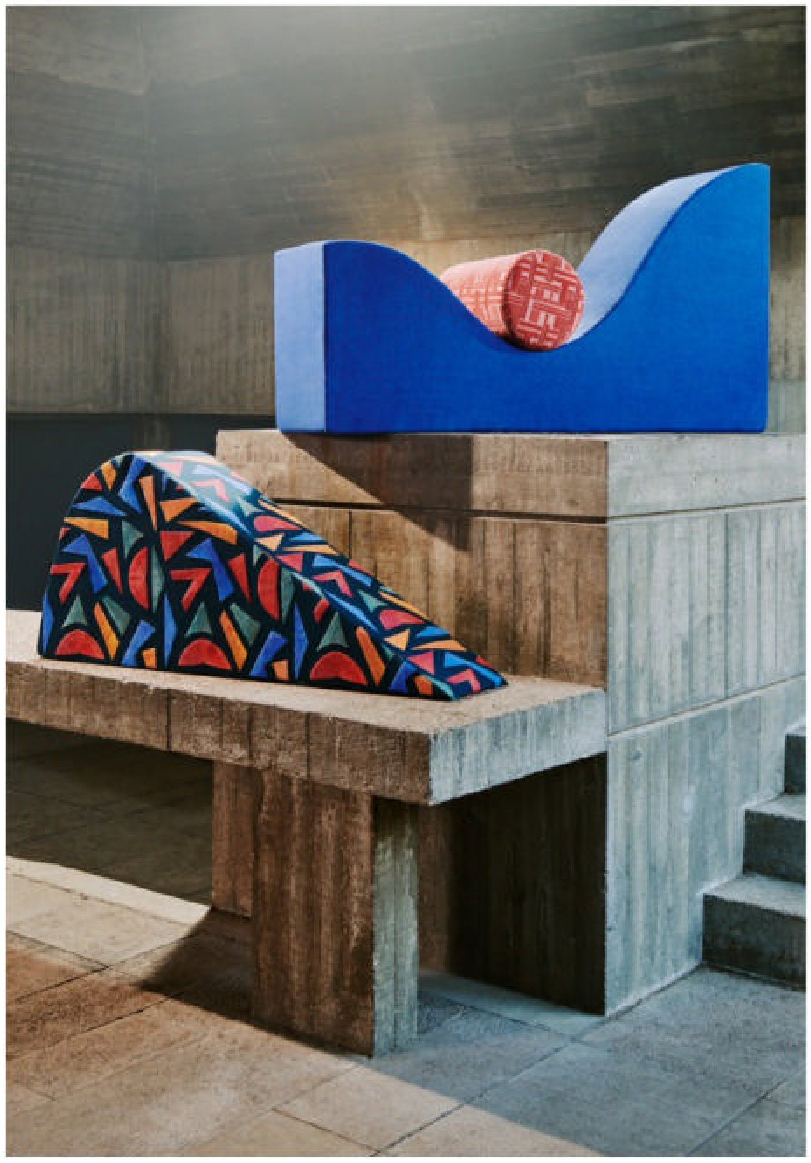
Euroluce, Salone del Mobile

The biannual celebration of lighting design is back and ready to illuminate a whole new gamut of talent. Now in its 31st year, the show (taking place in pavilions 9–11 and 13–15) has been reimagined as a 'city of lights' with, at its heart, 'Aurore', a central plaza by prolific Italian design duo Formafantasma, which will host engaging talks and lectures.

Follow the glow emanating from the exhibition's many stands, host to more than 420 international brands, to find delights that include Lasvit's showstopping 'Cloud' by Czech designer Maxim Velčovský (far right) and British designer Michael Anastassiades' incredibly versatile 'String' lighting system for Flos. He will present four new designs for his own brand – the 'Blue Skies' table lamp and 'Peaks' pendants, as well as floor lamps 'Relay' (right) and the bamboo 'Ta-ke' – while fellow London-based super-talent Tom Dixon is also attending. His 2023 theme is 'choice', so expect to see the studio's first portable lamps – new additions to Dixon's iconic 'Melt', 'Bell' and 'Stone' collections – as well as 'Puff' (above), a pendant light that chimes with the trend for inflated forms. 18–23 April, Fiera Milano, Rho (salonemilano.it).



Spotlight on British talent

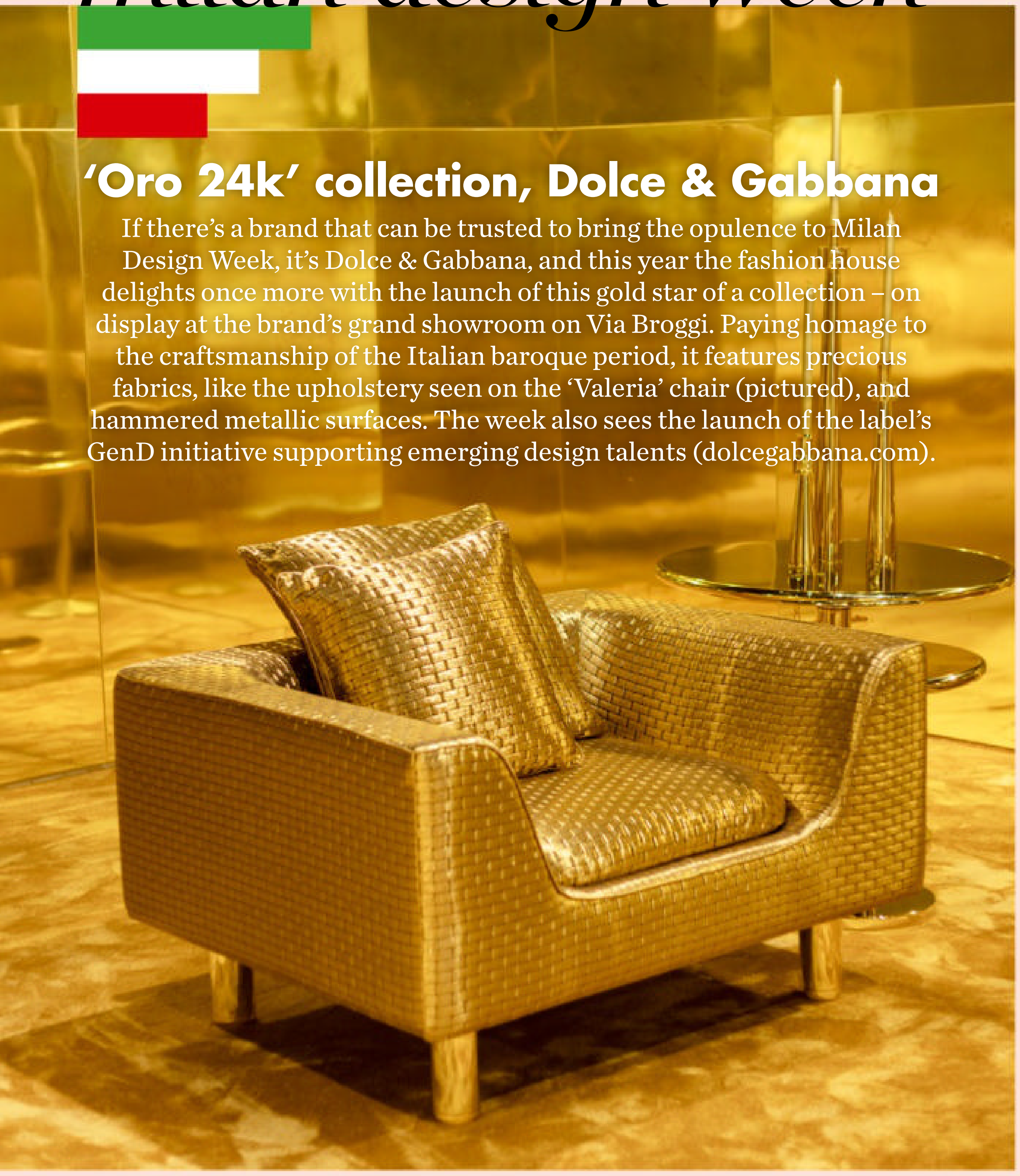
'FuturLiberty' by Liberty

This year, the British store is making waves by taking over two Milanese galleries with its new collection

A new interiors-textile launch, 'FuturLiberty', created in collaboration with nonagenarian legendary couturier and interior designer Federico Forquet, debuts at Design Week across two landmark exhibitions, at Museo del Novecento and Palazzo Morando. Overseen by Liberty's head of design – interiors, Genevieve Bennett (pictured), the collection of textiles for fashion and the home, created by Liberty's fabrics design director Mary-Ann Dunkley, is a more geometric, abstract and bold series of patterns than we're perhaps used to seeing from Liberty. Inspiration has been drawn from the brand's famed creative designer from the 1960s, Bernard Nevill, who loved 20th-century avant-garde art, especially the Italian Futurists.

'We spent time with Federico in his home in Tuscany, responding to his approach to colour and pattern and exploring what we could learn from this great master,' says Bennett. 'The aim was to take painterly techniques, and work on amazing developments of weave, embroidery and print.' The results are dynamic and beautiful, but also liveable. Standouts include the Memphis-tinged 'Explosion' (bottom left, in its 'Carnavale' colourway) and 'Tudor Columns' (top left), which pulls from architectural influences. The collection also features cushions and throws (libertylondon.com). ➤

PICTURES: CHRISTOPHER HORWOOD STYLING MIRANDA SINCLAIR

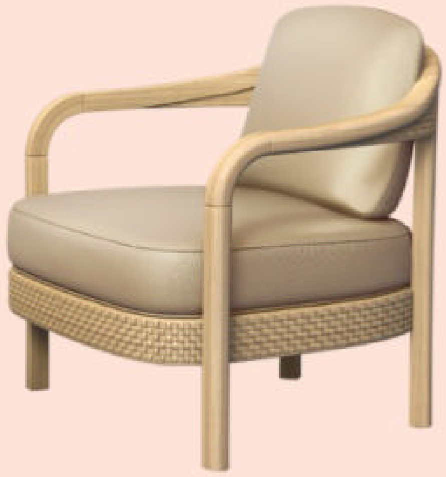


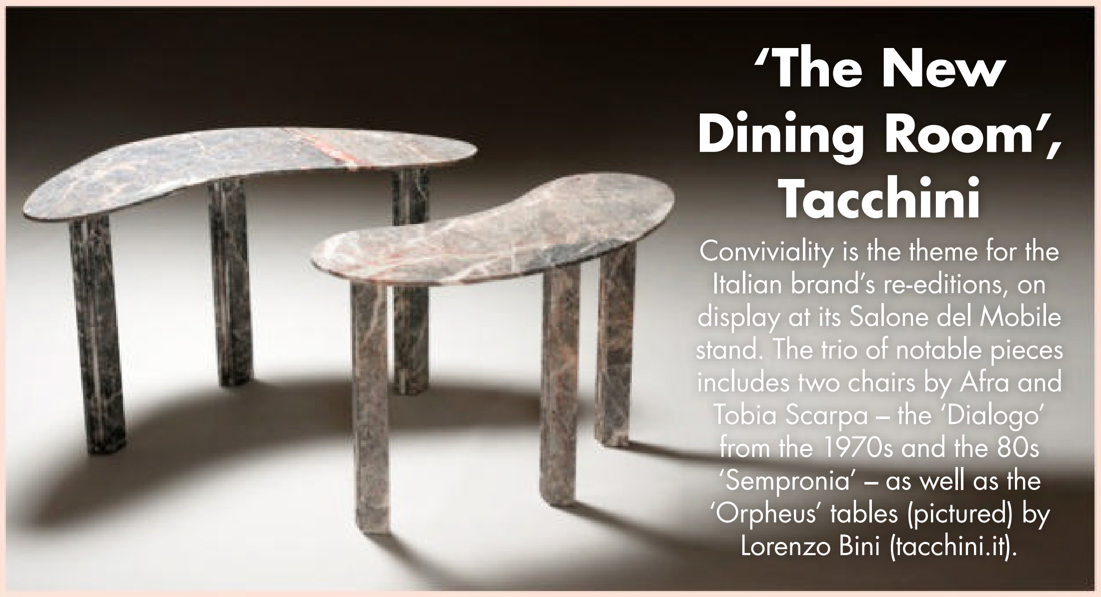
‘Oro 24k’ collection, Dolce & Gabbana

If there’s a brand that can be trusted to bring the opulence to Milan Design Week, it’s Dolce & Gabbana, and this year the fashion house delights once more with the launch of this gold star of a collection – on display at the brand’s grand showroom on Via Broggi. Paying homage to the craftsmanship of the Italian baroque period, it features precious fabrics, like the upholstery seen on the ‘Valeria’ chair (pictured), and hammered metallic surfaces. The week also sees the launch of the label’s GenD initiative supporting emerging design talents (dolcegabbana.com).

‘Terence’ outdoor seating, Armani/Casa

Palazzo Orsini, the headquarters of Giorgio Armani, opens its doors for the first time this Milan Design Week. Stroll through to its garden courtyard and you will find the luxury brand’s outdoor collection, including the ‘Terence’ chair, made from solid teak that’s been skilfully carved to achieve a woven appearance. The accompanying sofa is upholstered in a jacquard with a palm-leaf motif inspired by Armani Casa’s ‘Aida’ wallcovering (armani.com).





‘The New Dining Room’, Tacchini

Conviviality is the theme for the Italian brand’s re-editions, on display at its Salone del Mobile stand. The trio of notable pieces includes two chairs by Afra and Tobia Scarpa – the ‘Dialogo’ from the 1970s and the 80s ‘Sempronia’ – as well as the ‘Orpheus’ tables (pictured) by Lorenzo Bini (tacchini.it).

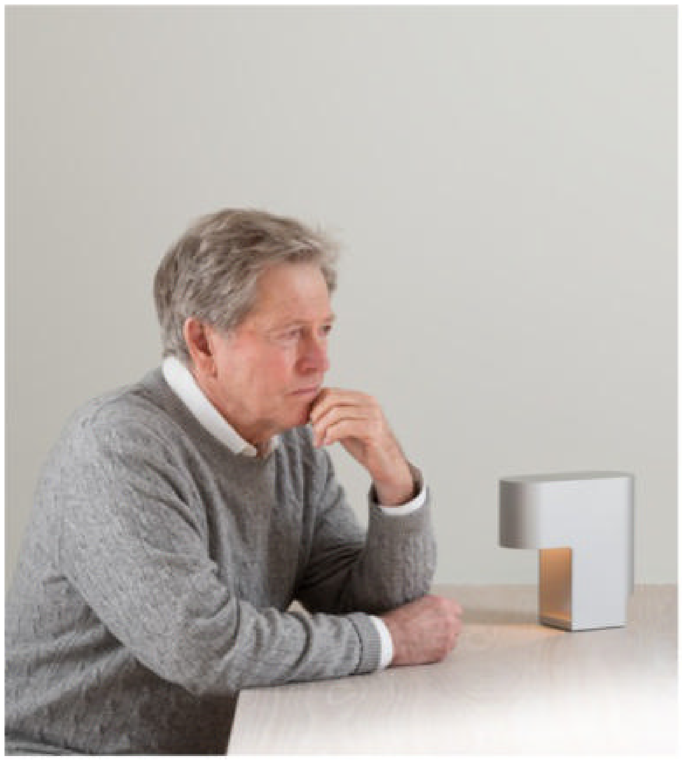
Spotlight on British talent

John Pawson for Wästberg

The dedicatedly minimalist architect and designer unveils his new lighting collection

‘I’ve been mindful that I ought to have a light-fitting collection – a standard lamp, desk lamp and so on,’ says British architect John Pawson of his second collaboration with the 15-year-old Swedish lighting brand Wästberg. His first resulted in the minimalist ‘Holocene No 4’ lantern designed in 2017. ‘I realised I do need light fittings, decorative in a way (not a word I’d normally use) on tabletops and that level in the middle of a space. You can’t just use walls,’ he admits. ‘Then, I had this opportunity to create a much more sculptural piece, which I designed with Chris Masson, who works in my studio.’

That piece, the ‘W223 Pawson’ (pictured below), is an elegant and ‘quietly monumental form’, with a distinctive, notched profile, crafted in white Carrara marble or a smooth, white powder-coated aluminium. Minimalist, of course. The marble version is solid, so projects a soft luminosity that glows through the stone when lit. ‘It’s always been my favourite stone,’ admits Pawson. ‘People do try and put you off. Clients from Chicago will say it’s a bathroom marble because all the men’s lavatories are beautiful white Carrara there.’ The aluminium version has a different effect, emitting light from front and back. ‘It’s hollow and seamless, so is all about the shadows and reflections,’ Pawson says. ‘The idea is that the curves, the rectangles and the cantilever and notch are like a mini building – but not really.’ (wastberg.com). ➤



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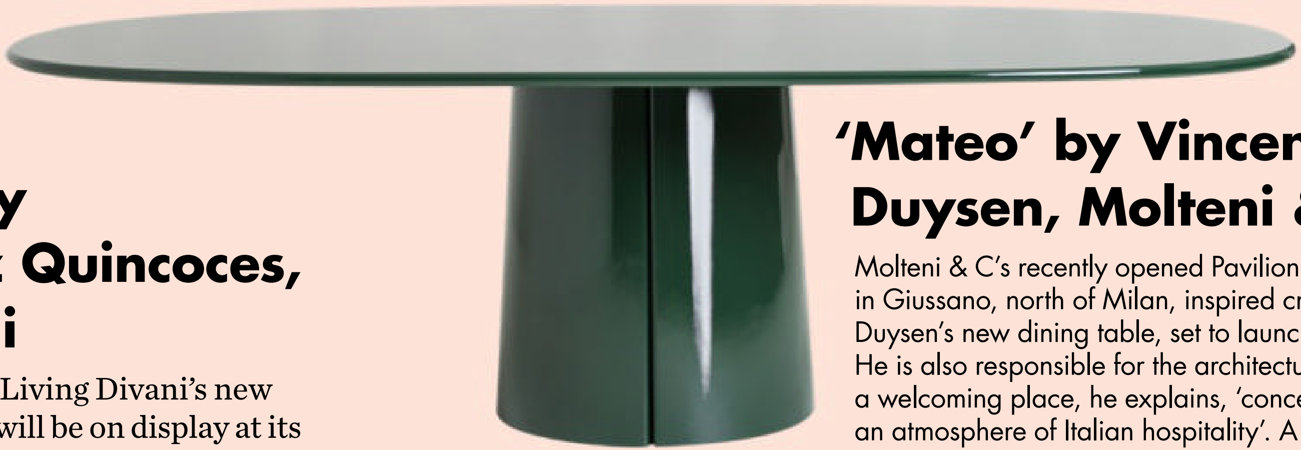
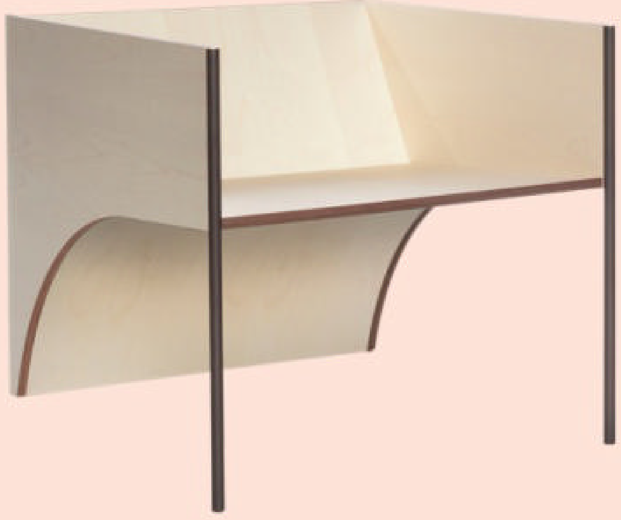


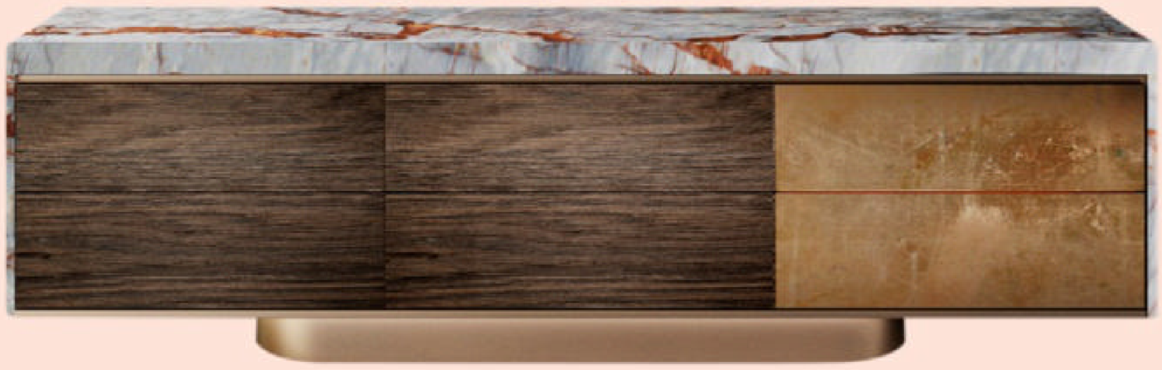
'Ark' chair by David Lopez Quincoces, Living Divani

Pure geometry defines Living Divani's new 2023 collection, which will be on display at its Salone del Mobile stand in Design Week. The brand's dedication to precision and elegance is notably conveyed by the 'Ark' chair. 'The idea was to create an object-like armchair that's almost a graphic sign,' says designer David Lopez Quincoces of the piece, available in two varieties of wood (livingdivani.it).



'Mateo' by Vincent Van Duysen, Molteni & C

Molteni & C's recently opened Pavilion at its headquarters in Giussano, north of Milan, inspired creative director Van Duysen's new dining table, set to launch at Design Week. He is also responsible for the architecture of the Pavilion, a welcoming place, he explains, 'conceived to create an atmosphere of Italian hospitality'. A fitting influence for the 'Mateo' that, available with an oval or circular tabletop, and in either wood or two lacquered finishes, will be a sociable centrepoint of many homes (molteni.it).



'The Empire of the Senses', Visionnnaire

Wunderkammer, the art space at the heart of the Visionnaire Design Gallery on Piazza Cavour in Brera, will this Design Week be taken over by Milan-based Studiopepe. A literal feast for the senses, punctuated by dance performances, the studio's installation will coincide with the launch of 'Volare', a collection that is Visionnaire's new manifesto for the home – look out for the 'Drusilla' cabinet (pictured) by Fabio Bonfa (visionnaire-home.com).

Spotlight on British talent

Edward Barber and Jay Osgerby for Marsotto

The prolific London-based duo bring their geometry-inspired flair to a new design for the Italian furniture brand

The triangular form is a familiar one for the award-winning British design duo, Barber Osgerby – most notably, in their perforated metal torch for the 2012 London Olympics and the 'Poppins' umbrella stands for Magis. The pair's new 'Largo' collection for Italian marble specialists Marsotto, which launches mid-April as a solo exhibition at the company's headquarters, applies the same simple geometry to a series of marble tables. Smooth oval or round tabletops sit on substantial triangular bases as a dining table, a low coffee table – both with two legs – and a pair of small, cantilevered side tables with a single leg. On the point of the axis of the triangle, there's a little visible circle on the table's surface.

'The Marsotto building in Milan is on a street called Largo Claudio Treves,' says Barber. 'The street is divided in two by a diagonal, making two triangles – that shape forms the basis of the tables. *Largo* also means big, wide, spacious, and these tables are quite generous.' The new pieces come in white Carrara, black Nero Marquina and green Verdi Alpi marble – all sourced in Italy. The 'Largo' series will become part of the Marsotto Edizioni collection, which includes pieces by fellow Brits Jasper Morrison and David Chipperfield, among others (edizioni.marsotto.com). ➤

PICTURE: MICHAEL SINCLAIR

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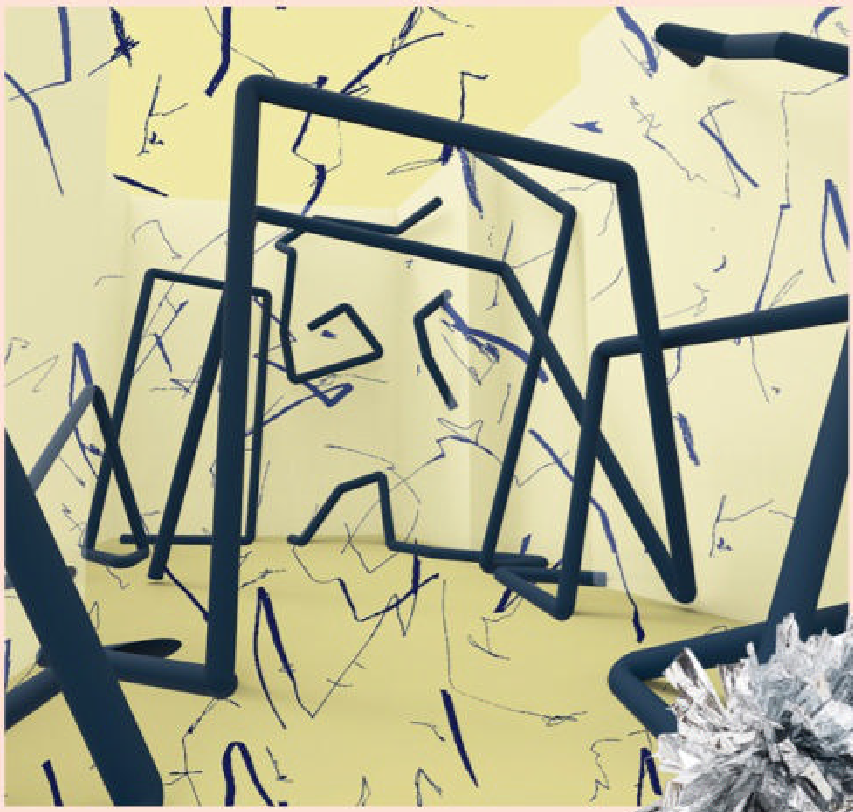
milan design week

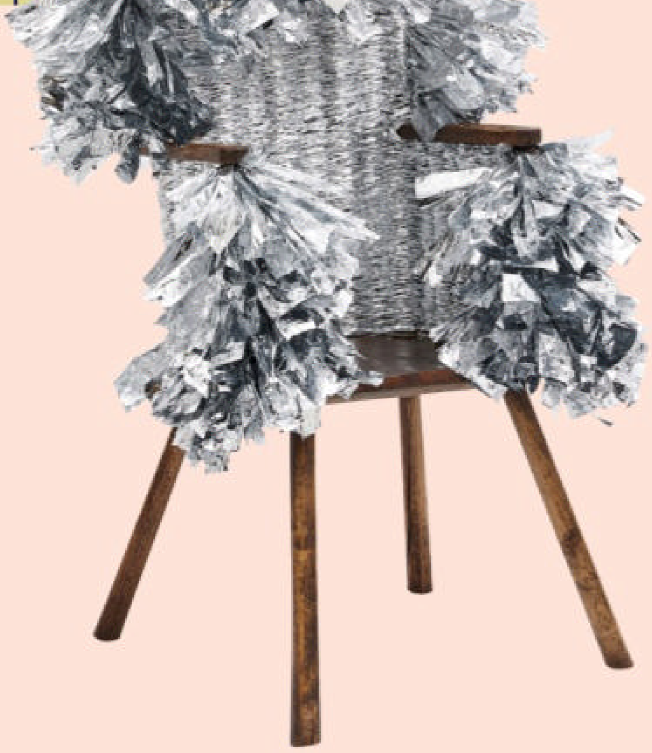
'Amoir Libre' fabric and wallcovering, Dedar

Milan's own fabric expert Dedar is bringing the colour to Design Week by releasing its 'Amoir Libre' fabric and wallcovering in a rainbow of new shades. With an artisan-made moiré effect – a softly rippled design that catches the light – the additions to the collection will be on display at the brand's Brera showroom (dedar.com).



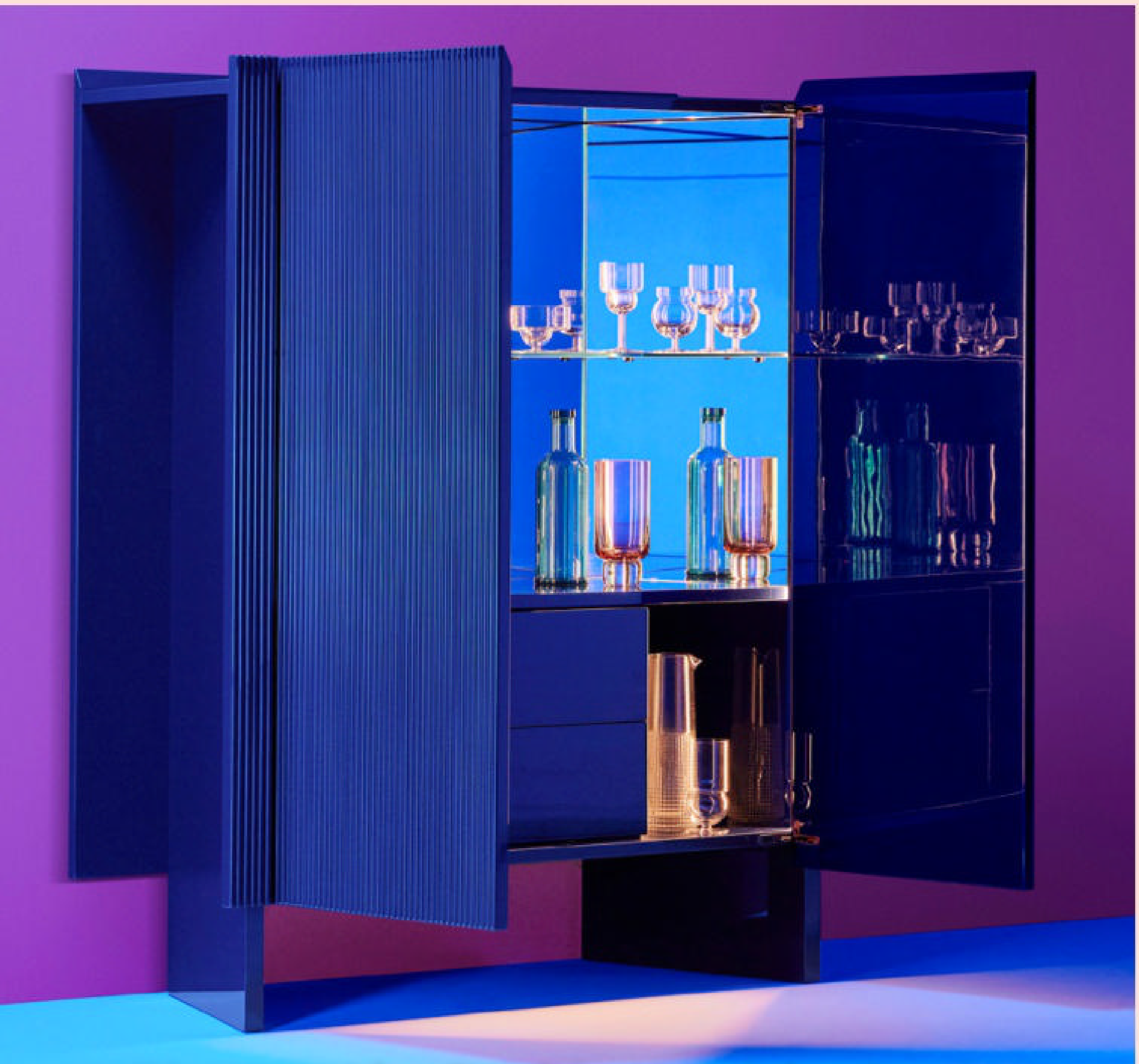
'Noise', Greem Jeong x Kirkby Design

What would it be like to step inside a scribble? Find out at Kirkby Design's installation in Brera (on Via Solferino), where its 'Scribble' wallcovering, made from sustainable FSC-certified wood pulp and corn fibre, has been bought to life by Korean artist Greem Jeong using waste plastic from the 3D-printing industry (kirkbydesign.com).



'Chairs', Loewe

The courtyard of Palazzo Isimbardi will, between 18–23 April, host 30 stick chairs, all marvellously reinvented using weaving and embellishment. Expect to see the traditional (leather and raffia), but also the entirely unexpected – a chair covered in foil from thermal blankets (above)? The presentation is an extension of Loewe's commitment to craft, with all of the seats available for sale, along with bags and other leather goods inspired by the techniques shown (loewe.com). ED



'Hayama' by Patricia Urquiola, Cassina

This lacquered bar cabinet (perfect for preparing *aperitivo*) is an example of the new-season delights to be found at Cassina's Milan store on Via Durini. Designed by the brand's creative director Patricia Urquiola, this piece is a continuation of her 'Hayama' sideboard, released in 2019 – a console table is also available. Plus, for a unique take on the brand's classic 'iMaestri' collection, celebrating its 50th anniversary this year, head to its 'Echoes' exhibition at Palazzo Broggi (17–21 April) curated by Urquiola (cassina.com).

The show continues…

For more Milan design week highlights and up-to-the-minute intel on what to see, head to elledecoration.co.uk

PICTURE: LUCA MERLI

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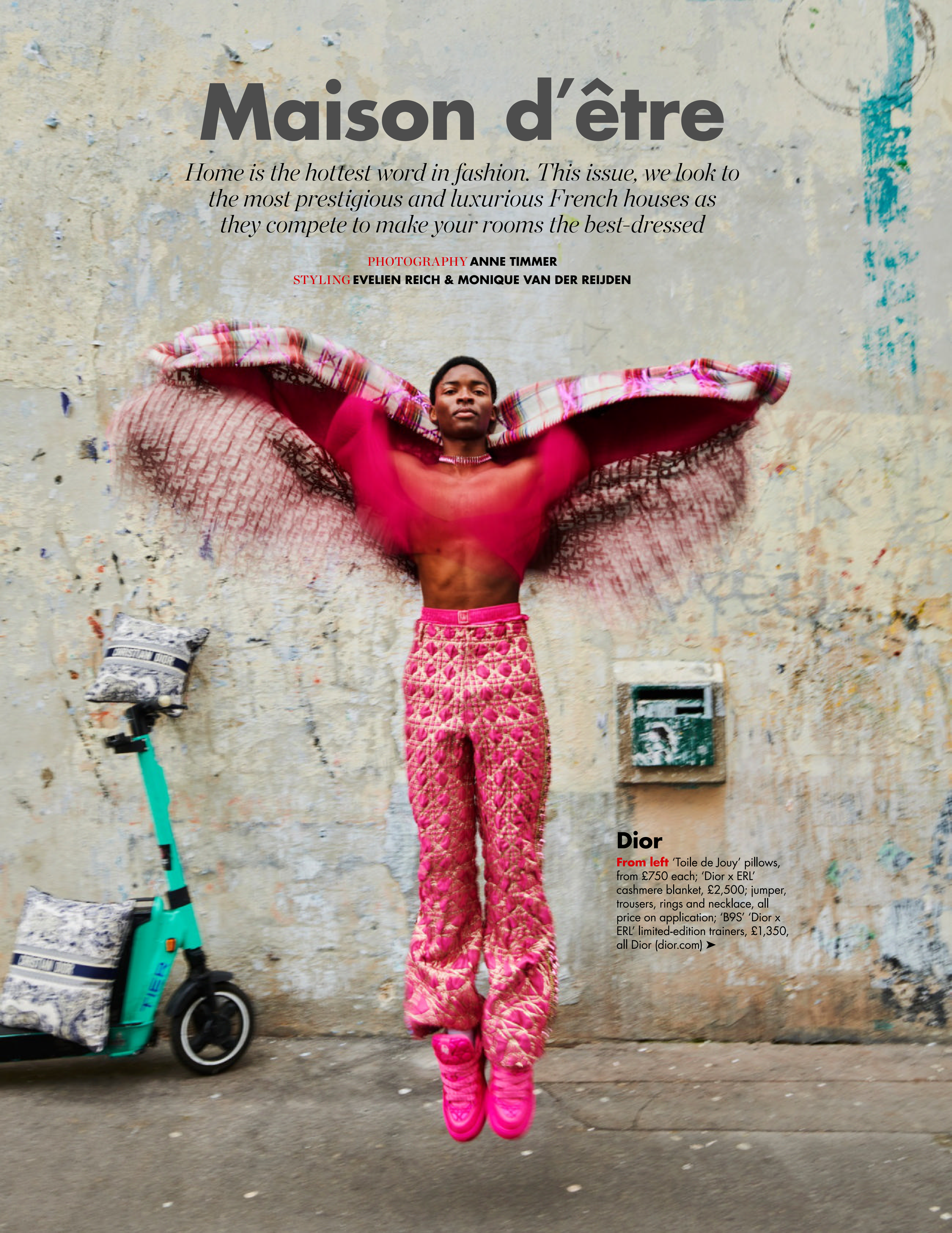
grohespa.com

Maison d'être

Home is the hottest word in fashion. This issue, we look to the most prestigious and luxurious French houses as they compete to make your rooms the best-dressed

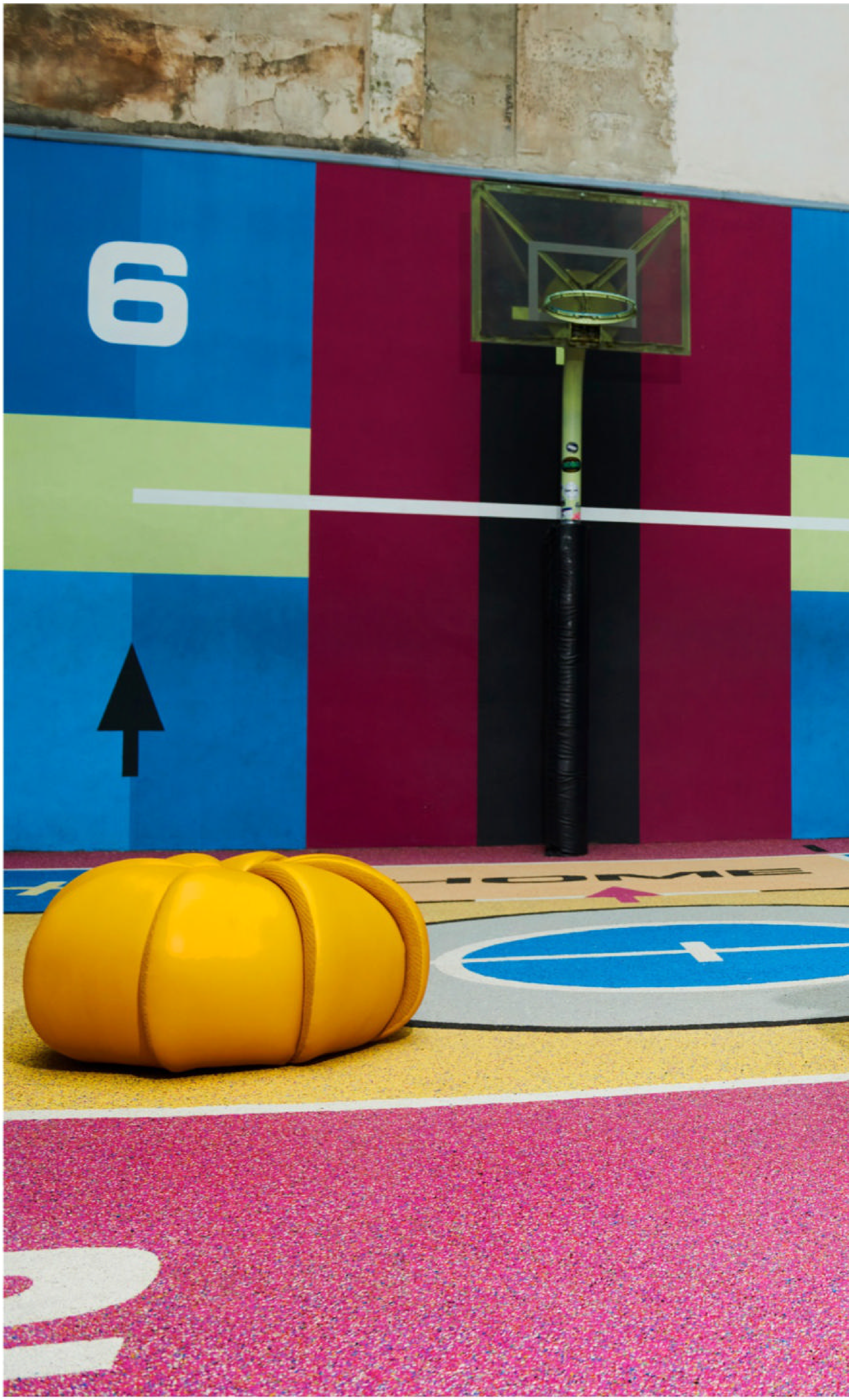
PHOTOGRAPHY **ANNE TIMMER**
STYLING **EVELIEN REICH & MONIQUE VAN DER REIJDEN**



Dior

From left 'Toile de Jouy' pillows, from £750 each; 'Dior x ERL' cashmere blanket, £2,500; jumper, trousers, rings and necklace, all price on application; 'B9S' 'Dior x ERL' limited-edition trainers, £1,350, all Dior (dior.com) ➤

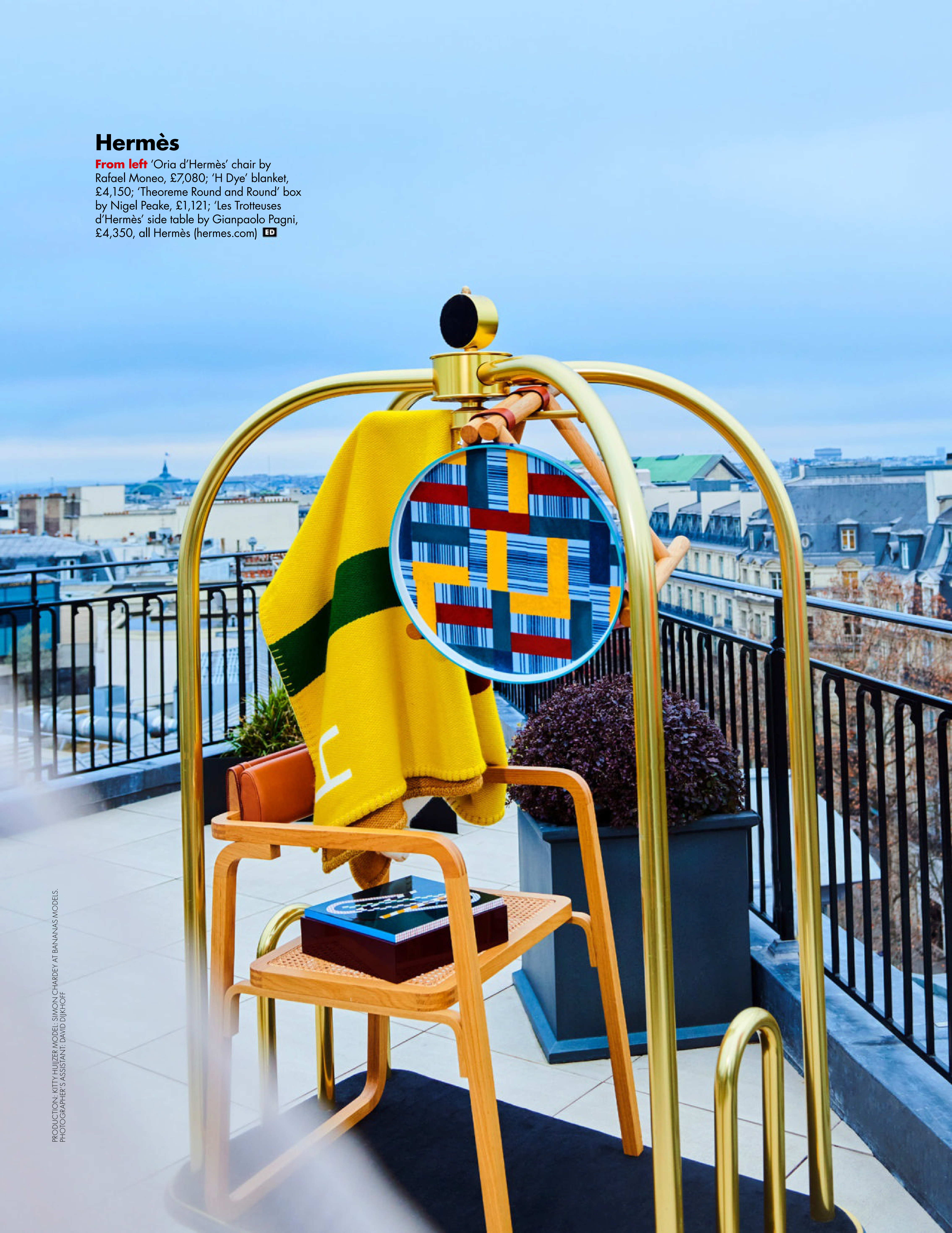
DIOR



Louis Vuitton

From left 'Merengue' pouf in 'Safran' by Campana Brothers, £11,300; 'Belt' lounge chair and stool by Atelier Oï, both price on application; shirt, shorts and trainers, all price on application, Louis Vuitton (louisvuitton.com) ➤

6
5
VUITTON



Hermès

From left 'Oria d'Hermès' chair by Rafael Moneo, £7,080; 'H Dye' blanket, £4,150; 'Theoreme Round and Round' box by Nigel Peake, £1,121; 'Les Trotteuses d'Hermès' side table by Gianpaolo Pagni, £4,350, all Hermès (hermes.com) ED

PRODUCTION: KITTY HUIJZER MODEL: SIMON CHARDEY AT BANANAS MODELS.
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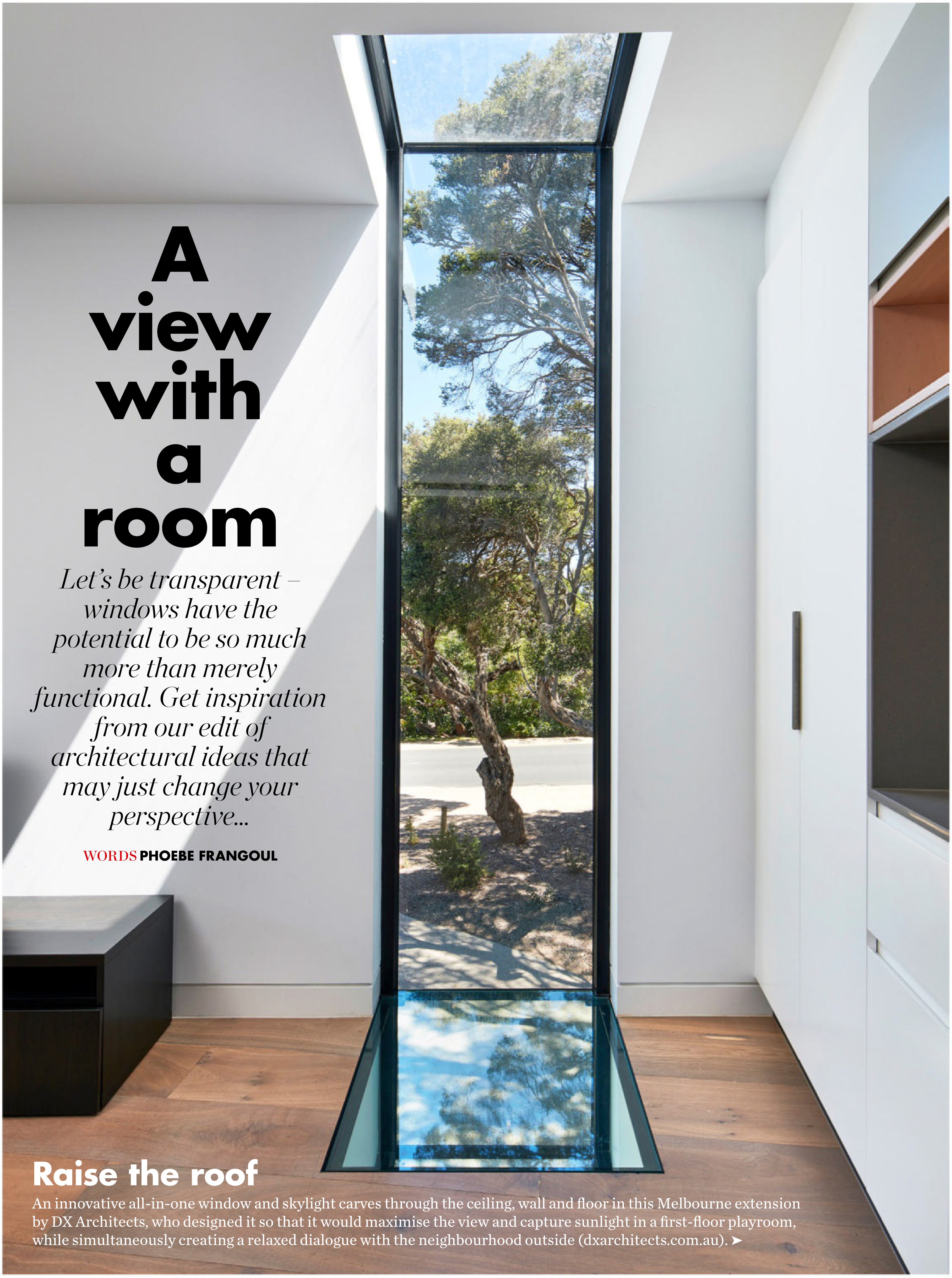

A view with a room

Let's be transparent – windows have the potential to be so much more than merely functional. Get inspiration from our edit of architectural ideas that may just change your perspective...

WORDS **PHOEBE FRANGOUL**

Raise the roof

An innovative all-in-one window and skylight carves through the ceiling, wall and floor in this Melbourne extension by DX Architects, who designed it so that it would maximise the view and capture sunlight in a first-floor playroom, while simultaneously creating a relaxed dialogue with the neighbourhood outside (dxarchitects.com.au). ➤

PICTURE: AARON POCOCK

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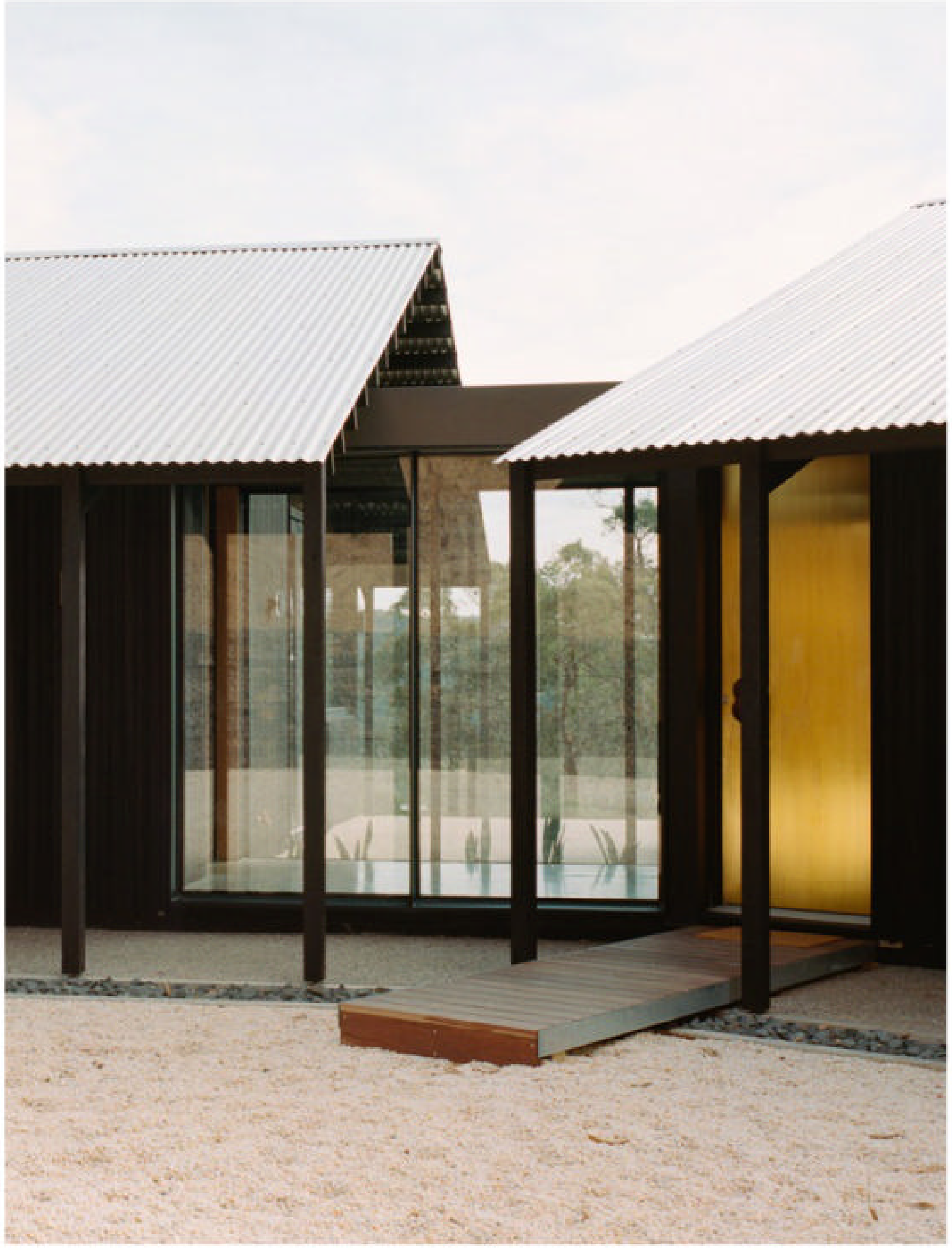
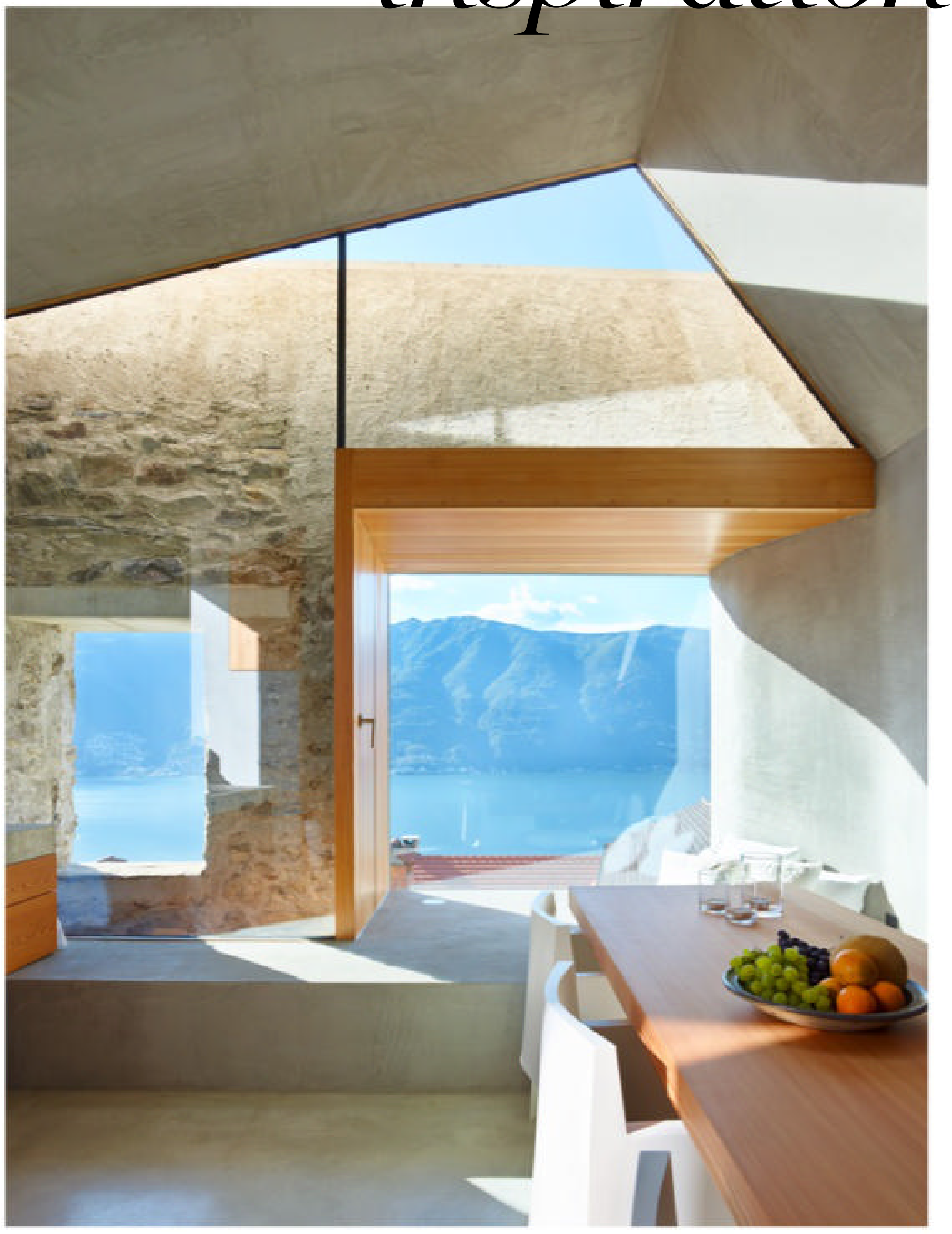




Outside in

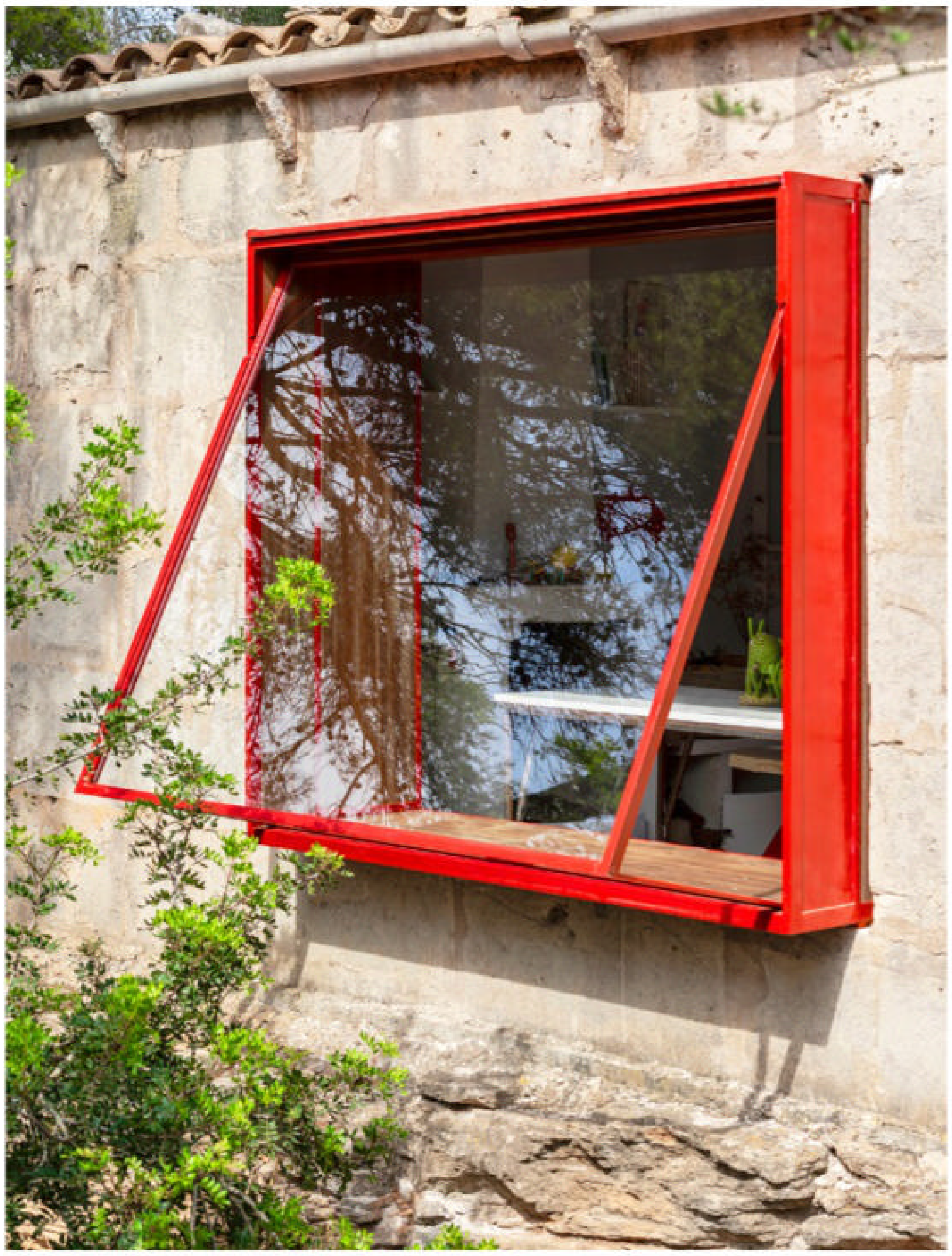
This Australian new-build (above) with an ocean view is the result of a fruitful partnership between homeowners Roger and Jane Nelson, and Ben Shields, design director at architecture firm Dreamer. Together the trio devised two simple agricultural-style 'sheds' connected by a glass-windowed corridor, which brings the surrounding landscape inside and allows them to fully escape into nature (dreamerlab.com.au).

All angles

It's hard to tell where the inside ends and the outside begins (and, indeed, what's up and what's down) in this Escher-like arrangement of walls, glass and angles (above right). It's the work of Wespi de Meuron Romeo architects, who undertook the renovation of a historic house in a village in Switzerland. They introduced a glass façade, creating an invisible boundary between the interiors and the ancient stone walls, bringing in daylight and keeping out the weather while conserving the authentic fabric of the building (wdmra.ch).

Seeing red

Mariana de Delás worked with 2monos studio to convert this traditional stone shelter (right) in rural Mallorca into a compact dwelling. The main architectural intervention was the insertion of a bright-red metal bow window, which serves as seating while creating a bold new connection between the interior and surrounding countryside (marianadelas.com). ➤



PICTURES: RORY GARDINER, HANNES HENZ, TOMEU CANYELLAS

Spiral Cellars

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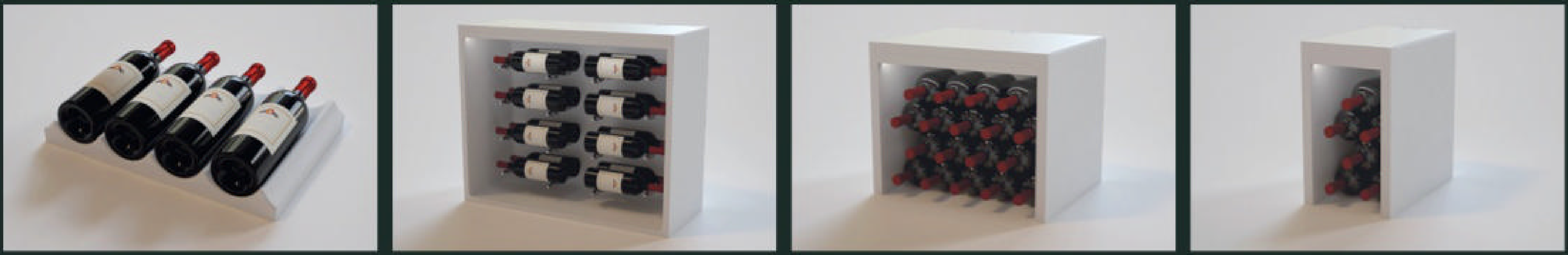

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spiralcellars.com

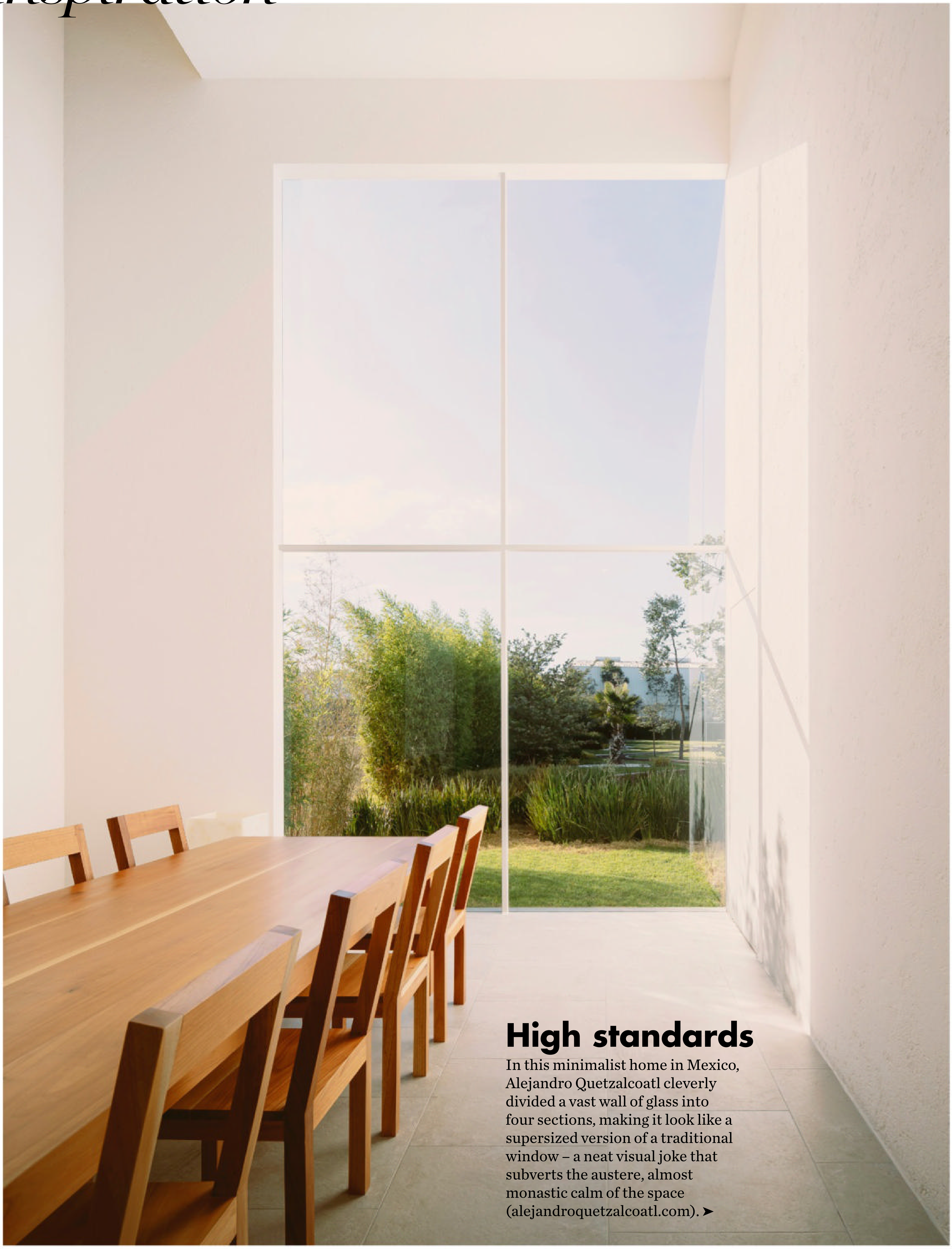
Heavens above

London architects Michaelis Boyd transformed this elegant Victorian villa in Highgate (right) into a fun yet functional contemporary family home. A spectacular skylight situated at the top of a vertical void is the chief source of illumination, flooding the house with light at every level (michaelisboyd.com).

Going underground

Designed by Pérez Palacios Arquitectos Asociados, this home in Mexico (below) is embedded in the ground, as if it had been planted there, with the surrounding rock face creating a sense of cosy seclusion for the bedrooms on the ground floor. A sliding wall of glass emphasises the privacy of this part of the house (ppaa.mx). ➤

PICTURES: TARAN WILKHU; FERNANDO MARROQUIN



High standards

In this minimalist home in Mexico, Alejandro Quetzalcoatl cleverly divided a vast wall of glass into four sections, making it look like a supersized version of a traditional window – a neat visual joke that subverts the austere, almost monastic calm of the space (alejandroquetzalcoatl.com). ➤

PICTURE: CESAR BEJAR

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Daylight saving

Steven Holl Architects designed this elegantly austere gallery space (above) deep in the woods of Dutchess County, New York, where skylights and windows on different planes were cut to achieve 25-foot candles of natural light on the walls, creating an atmospheric glow at night (stevenholl.com).

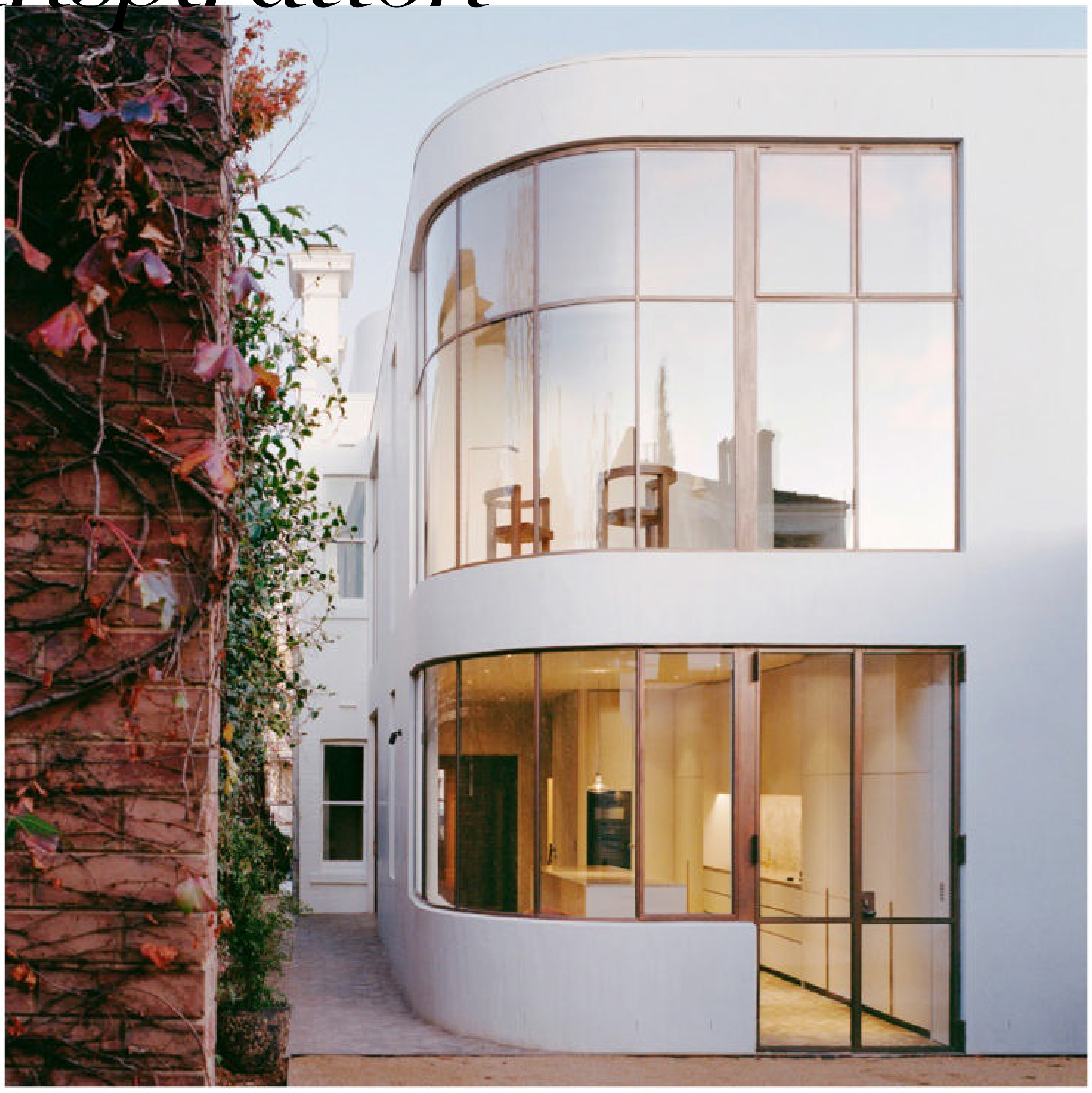
House of glass

Sibling Architecture designed a contemporary two-storey addition to a historic building in a quiet Sydney suburb (above right). The academic owner has a vast collection of books, so the south-facing glass-block façade was designed to bring indirect daylight (perfect for reading) deep into the house (siblingarchitecture.com).

Full panorama

With a view like this, it makes sense to maximise the opportunities to take it in with a window that wraps dramatically around two walls (right). This sleek treatment by Barilari Architects perfectly frames the ever-changing landscape of central Italy beyond the glass, blurring the boundaries so the interior is in constant conversation with the outside world (fabiobarilari.com). ➤

PICTURES: SUSAN WIDES, KATHERINE LU, V BARILARI

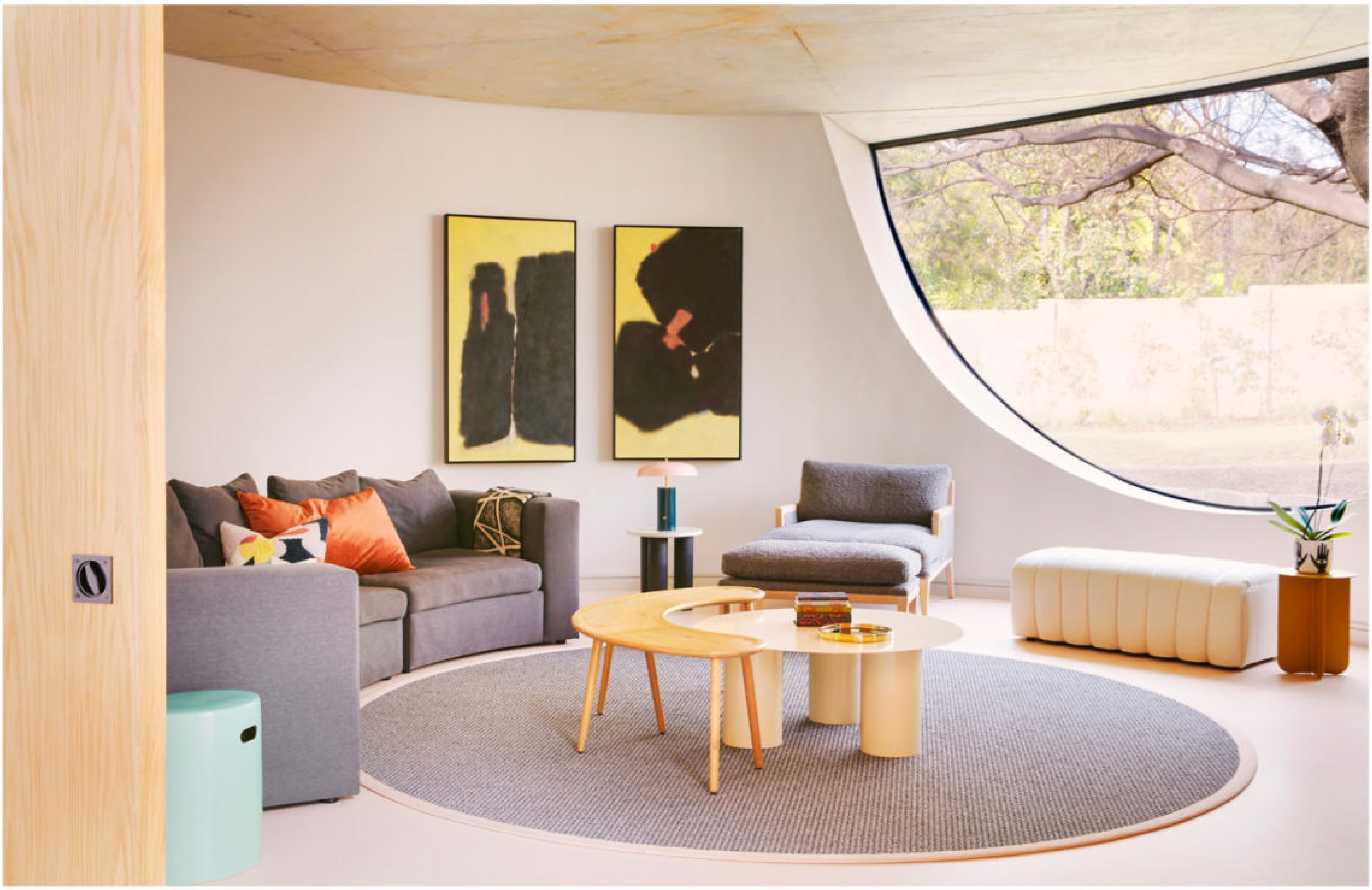


Ahead of the curve

Templeton Architecture added a rear extension to this Victorian terrace in Melbourne (left), with a softly curved glazed façade that creates a natural flow between the house and its garden. The slim timber window frames soften the transition between inside and outdoors; they also give a subtle nod to the heritage and craftsmanship of the building (templeton.com.au).

Think outside the box

This vast half-moon window is just one of the many playful geometric shapes that make up this home near Johannesburg (below) designed by architect Greg Katz. Cubes, circles, triangles and trapezoids intersect throughout the concrete-clad interiors, which take inspiration from Katz's experience working with fellow playful architects Zvi Hecker and Daniel Libeskind (gregorykatz.co.za). ED



PICTURES: RORY GARDINER, ELSA YOUNG/FRANK FEATURES

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Joseph
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Rebel blooms

Finding a new language in flowers and a fresh way to engage with nature is the shared mission of these four very different floral artists

WORDS **PHOEBE FRANGOUL**
PHOTOGRAPHY **HELEN CATHCART**

Rollo Skinner

This darling of the fashion world draws inspiration for his showstopping displays from the beauty and chaos of nature

Whether it's the scent of spring blooms or autumn's vivid palette, Skinner finds inspiration all year round

A fortuitous trip to Tesco just before the pandemic turned Rollo Skinner into a botanical set designer. 'I was struggling with my job and mental health and bought some flowers on a whim,' he explains. 'I came home and was transfixed, the noise in my head stopped for a moment.' He left his career as an art director to study at the London Flower School and has worked solidly since, for clients including Gucci, Soho House and Acqua di Parma. Skinner describes his aesthetic as 'naturalistic, wild and romantic but always with a quirk'. 'I play with very considered colour palettes, but I like to surprise myself,' he adds. Whether it's the scent of spring blooms or autumn's vivid palette, he finds inspiration all year round. 'I love the late-winter moment of relief and joy from the first snowdrops and hellebores; I'm constantly excited by nature.'

His most ambitious project to date was for SS Daley's London Fashion Week show last autumn. 'I had worked with him before, creating a wintery sheep meadow at Matchesfashion's Carlos Place,' he recalls. 'There was a last-minute change and I had to design an homage to Sissinghurst Castle Gardens in a week, and instruct a brilliant team to create it remotely while I was teaching my workshops at Soho Farmhouse's Festival.' Describing his interiors style as 'quite 70s and minimal, lots of wood and earth tones,' he tends towards larger arrangements of dried flowers in his own home. He advises beginners to follow their instincts and have fun: 'Think about how things grow in nature by grouping flowers together and giving everything its own space.'

Skinner loves to learn from his students. 'At a workshop I held, one girl combined catmint and sedum – such a delicate textural quality. I still can't get it out of my head.' He might draw on music, a story, colour or texture to inform his work, but ultimately it's nature itself ('the way things grow, the harmony and the discord') that drives him. Despite avoiding Instagram trends, he approves of one: 'Carnations or dianthus are seen as petrol-station flowers but they are beautiful and come in so many different varieties. They've already made a comeback, but they're only going to become trendier. I'm always rooting for the underdogs.' *@rolloskinner* ➤

Hazel Gardiner

Seasonality is key for this florist, who believes bouquets can be more than pretty – they can convey deep feeling

Hazel Gardiner's route into floral design wasn't straightforward. She studied fashion journalism and worked in music television before running a vintage-clothing business. A cancer diagnosis in 2007 changed everything. While having aggressive chemo, she found solace in the garden in her first flat. 'I couldn't read or watch television,' she recalls. 'It became my natural prescription.' She started looking for a new direction and found floristry, opening her studio in 2016. 'What we do is storytelling', she explains. 'We're creating a moment to evoke emotions.' Describing her style as 'wild and unexpected', she uses a palette of materials that isn't confined to conventional blooms. 'In a world of climate crisis, we have to respond to what's in the field. It could be a vegetable, seaweed, lichen… that mixed-medium ethos gives us our signature style.' This means she's often to be found in a supermarket sourcing, say, kale or marjoram.

While many florists adore the abundance of late spring, Gardiner prefers autumn and winter. 'I like it when I have to fight a bit harder. You've got to use your ingenuity to make things look incredible using seasonal stems in November or December.' The otherworldliness of vertiginous flowers like delphiniums and foxgloves has fascinated her since childhood, and she's also drawn to trailing varieties such as flowering jasmine. 'Put them at the base of an arrangement and it looks as if the garden has come to you.'

At home, Gardiner loves garden-grown roses by her bedside or blossom branches in a tall vase. As for vessels – anything goes: 'I love vintage pottery, a big French pickle jar, anything with a bit of patina.' A career highlight was creating the RHS letters for the Chelsea Flower Show last May. Her team worked with The Woodland Trust to make a sustainable – and beautiful – display. 'We've done bigger installations, but nothing with so many eyes on it. It was a huge honour.' Gardiner believes her style of using whatever natural materials are at hand is growing in popularity, but adds, 'It shouldn't be a trend, these should be perpetual values.' *hazelgardinerdesign.com* ➤

'In a world of climate crisis we have to use what's at hand. It could be a vegetable, seaweed or lichen'

Hamish Powell

Marrying a studied approach to botany with a love of the new and adventurous, this floral artist has big ambitions

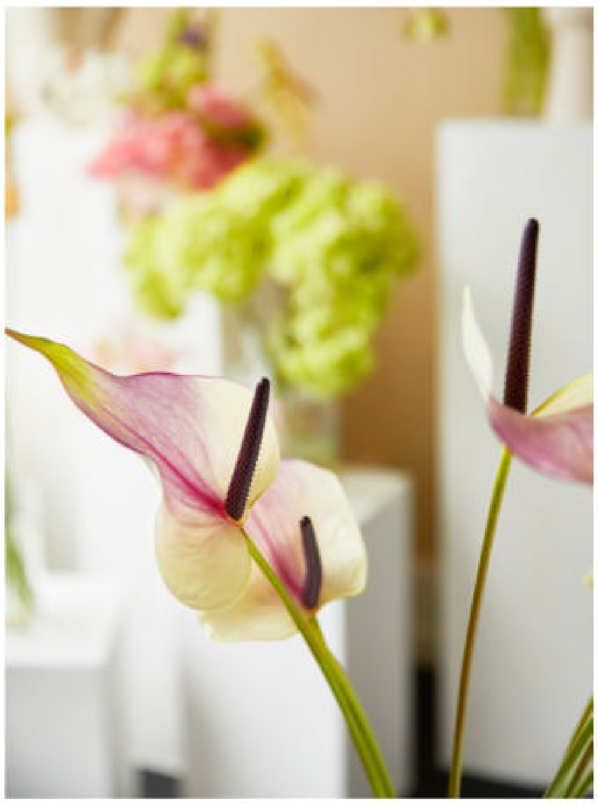
'Flowers can deliver the same message as fashion, just in a different language'

Hamish Powell has been 'dancing with the flowers', as he puts it, for six years now, and the chameleonic creative refuses to be pinned down when it comes to defining what he does. 'Most of the time I call myself an artist, where both my muse and medium are flowers,' he declares, explaining: 'This encompasses everything; the arranging, the photographing and the writing.' He studied the unlikely combination of plant science and Mandarin at university and supported himself by working in a flower shop, progressing from vase-washer to store manager. He studied Ikebana early in his career and Japanese botanical culture profoundly shapes his work. 'Appreciating the individual beauty of a stem or branch is very important to me,' he says.

He wrote his thesis on orchids and says they are vital to his 'restless, curious, unexpected and expressive' aesthetic. He loves juxtaposing them with 'something jarringly familiar, like a whole pansy plant, roots and all'. He is drawn to the transitions between seasons. 'Perhaps the murkiness is more thrilling than the clarity of summer and winter,' he muses.

Powell has set himself a challenge: 'To forage, make and document a floral sculpture in every country of the world,' he explains. 'Mostly for personal joy, but I'm sure there'll be a book in it.' When not arranging a rock-pool sculpture in Australia or banana flowers in Tanzania, he keeps things simple at home – 'either special specimens or *en masse* monoflora'.

Emphatically stating that gerberas and carnations are 'Back baby!', Powell is championing a 'kitsch renaissance' as the hottest floral aesthetic. He sees a direct link between previously 'tacky' flowers and the Y2K revival, with its ribbons, bows and lace. 'I think the gaudiness will only become more literal,' he explains. He is endlessly inspired by fashion, especially the innovation on the catwalks: 'Flowers can deliver the same message, just in a different language. To be able to translate the feeling of one art to another is a capability I embrace with gratitude.' *@hamishpowell* ➤



Kaiva Kaimins

The founder of the brilliantly named My Lady Garden has a similarly spirited approach to floristry

Originally from Melbourne, Australia, Kaiva Kaimins travelled the world and tried many different jobs before settling in London and deciding, almost on a whim, to study floristry. 'I made a mind map of all the things I liked doing,' she remembers. 'I wrote down going to Columbia Road on a Sunday. Then and there I decided.' She threw herself into training and interning: 'I wanted to soak up as much information as I could from people better than me.' After doing freelance work and working for big florists, she founded a creative studio that works primarily with flowers, doing everything from shoots to installations, brand activations and creative consulting.

Kaimins' distinctive aesthetic is sculptural, playful and fiercely modern. 'I'm not afraid to work with colour,' she declares. She loves the explosion of new life in late spring; 'It's been dormant and suddenly the sweet peas are out and my favourite flowers, French tulips. They're super tall and when they bloom I feel like they're dancing, they go all squiggly.' In the studio she uses a lot of antirrhinums, hydrangeas, orchids and alliums – anything unusual. 'Moss is very cool right now! You can't see where the vases are, it just looks like these meadows have grown everywhere.' She draws on unlikely references such as food and music: 'Take a grapefruit – you've got the outer colour and the inner colour. I'll try to match it with flowers.'

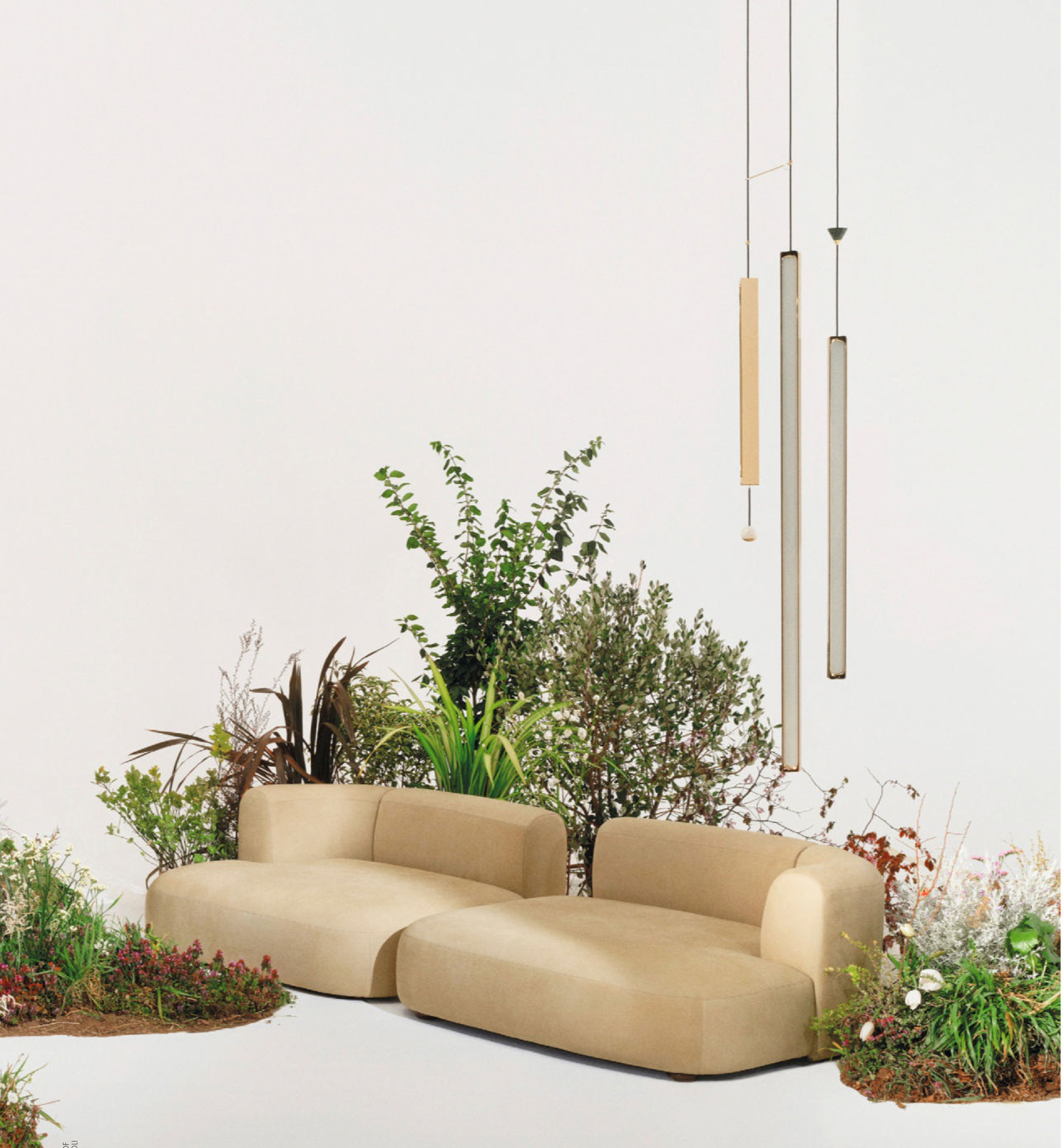
The florist always has flowers in her kitchen and in her hallway. But, just as a chef often reaches for a tin of beans when they get home from a shift, in her own space she forgoes the elaborate displays of her day job. 'I have a few things that are quite loud, so I never go too crazy with my flowers,' she admits. To keep blooms fresh for as long as possible, she recommends cutting stems at a 45-degree angle and changing the water daily or every two days. How to display them is purely personal. 'Use it as a meditative exercise, have a moment with your flowers and arrange them in a way that feels good for you. There's no right or wrong.' *myladygardenflowers.com* ED

Kaimins' distinctive aesthetic is sculptural, playful and always fiercely modern

NATURE AND NURTURE

Organic shapes and textures are inherently calming, so whether you fall for a petal-covered armchair, a button-mushroom-shaped pouf or simply furniture crafted from natural materials, make this the spring you bring the outside in

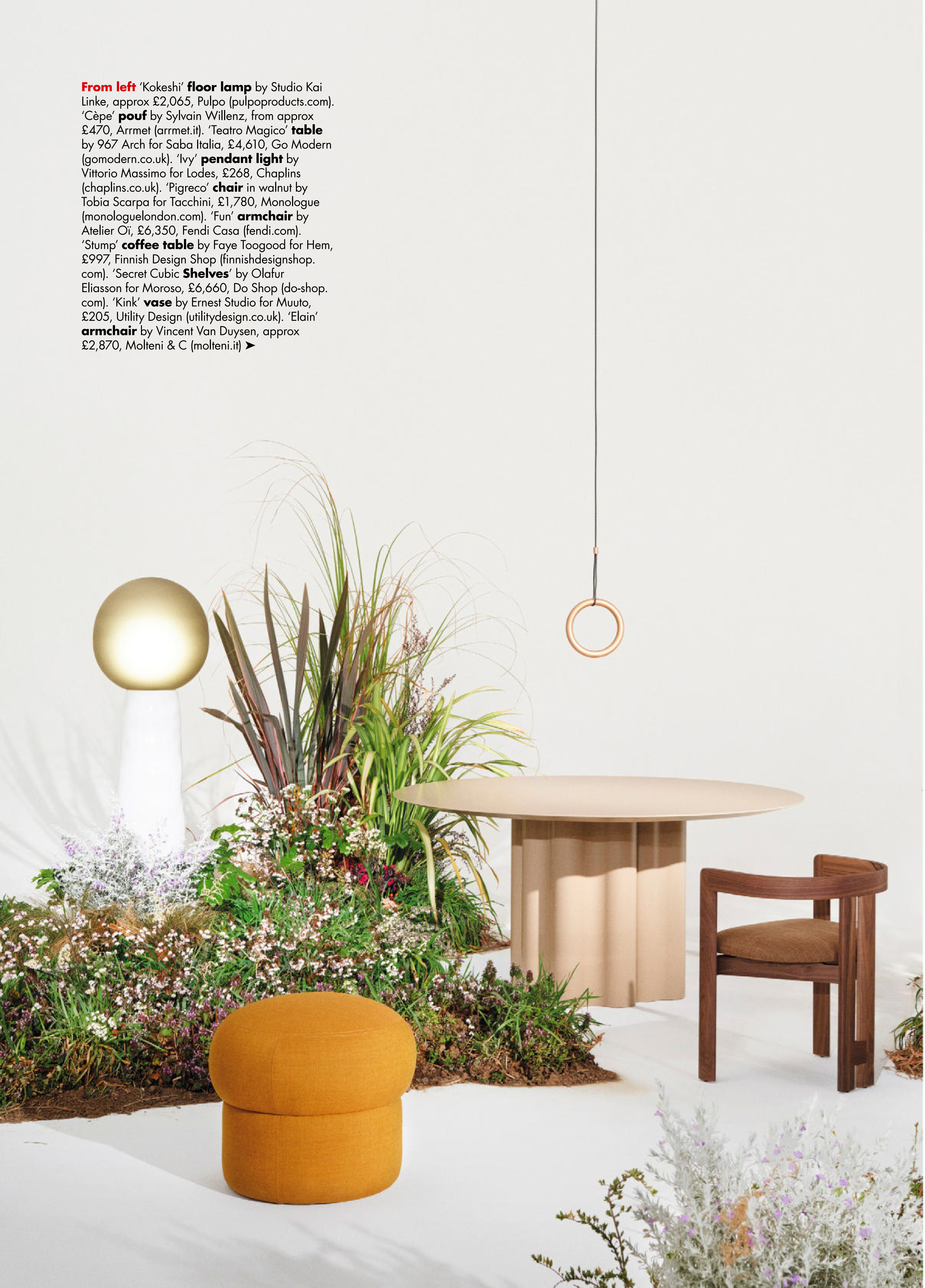
STYLING **GRETA CEVENIN** PHOTOGRAPHY **JEREMIAS MORANDELL**



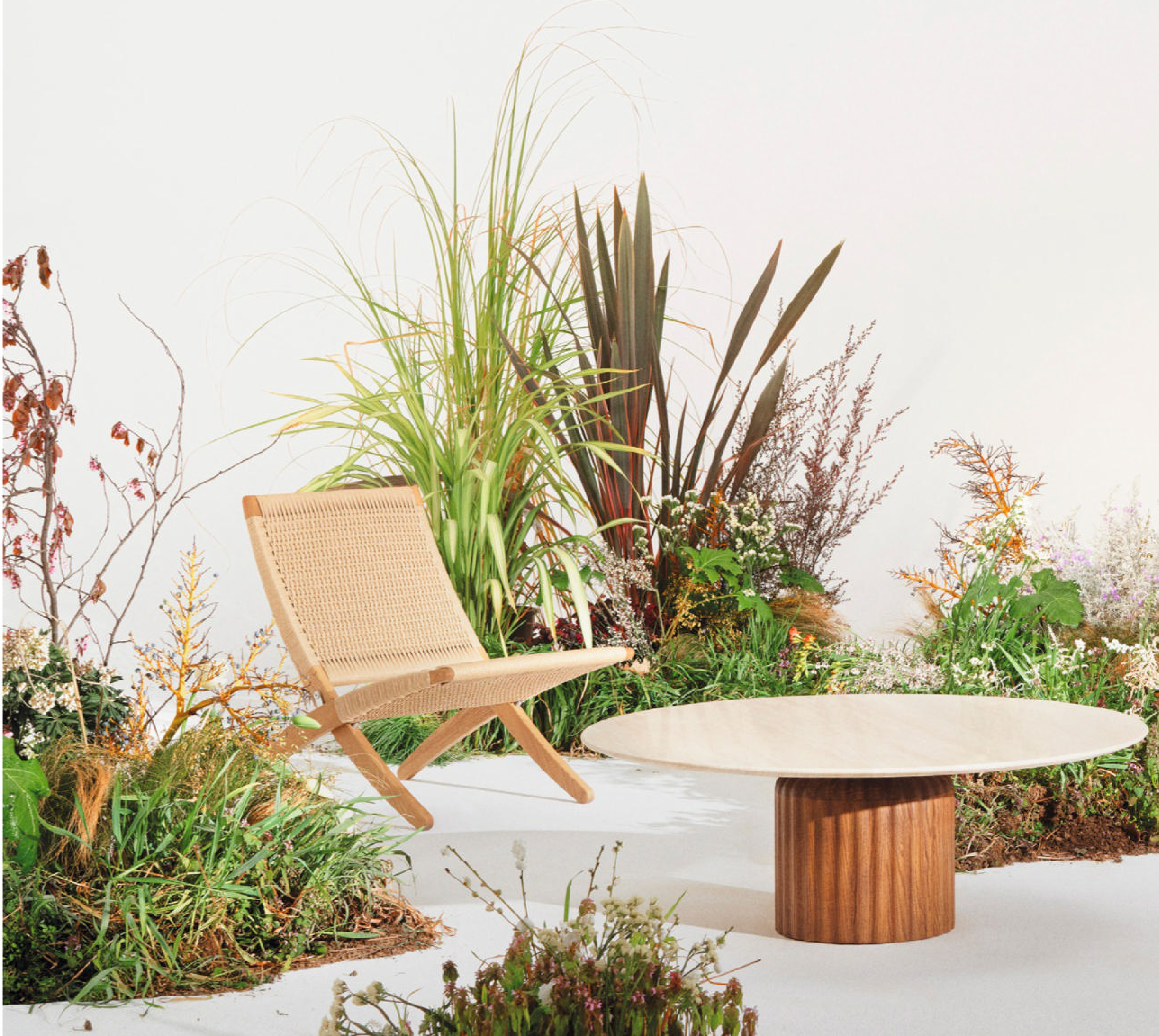
From left 'Luna' **floor lamp** by Gio Ponti for Tato, £1,200, SCP (scp.co.uk). 'Hortensia' **armchair** by Andrés Reisinger and Júlia Esqué for Moooi, £4,715, Jane Richards Interiors (janerichardsinteriors.com). 'Moon' **coffee table** by Mist-o, £2,889, Living Divani (livingdivani.it). 'Clara' **chaises longues** by Christophe Delcourt, price on application, Baxter (baxter.it). 'Milky Way' **chandelier** by Giopato & Coombes, £20,875, StudioTwentySeven (studiotwentyseven.com) ➤

'GARDEN' DESIGN: MATTEO FOSCHI OF ODD GARDEN AND FRATELLI INGEGNOLI

From left 'Kokeshi' **floor lamp** by Studio Kai Linke, approx £2,065, Pulpo (pulpoproducts.com). 'Cèpe' **pouf** by Sylvain Willenz, from approx £470, Arrmet (arrmet.it). 'Teatro Magico' **table** by 967 Arch for Saba Italia, £4,610, Go Modern (gomodern.co.uk). 'Ivy' **pendant light** by Vittorio Massimo for Lodes, £268, Chaplins (chaplins.co.uk). 'Pigreco' **chair** in walnut by Tobia Scarpa for Tacchini, £1,780, Monologue (monologuelondon.com). 'Fun' **armchair** by Atelier Oï, £6,350, Fendi Casa (fendi.com). 'Stump' **coffee table** by Faye Toogood for Hem, £997, Finnish Design Shop (finnishdesignshop.com). 'Secret Cubic **Shelves**' by Olafur Eliasson for Moroso, £6,660, Do Shop (do-shop.com). 'Kink' **vase** by Ernest Studio for Muuto, £205, Utility Design (utilitydesign.co.uk). 'Elain' **armchair** by Vincent Van Duysen, approx £2,870, Molteni & C (molteni.it) ➤



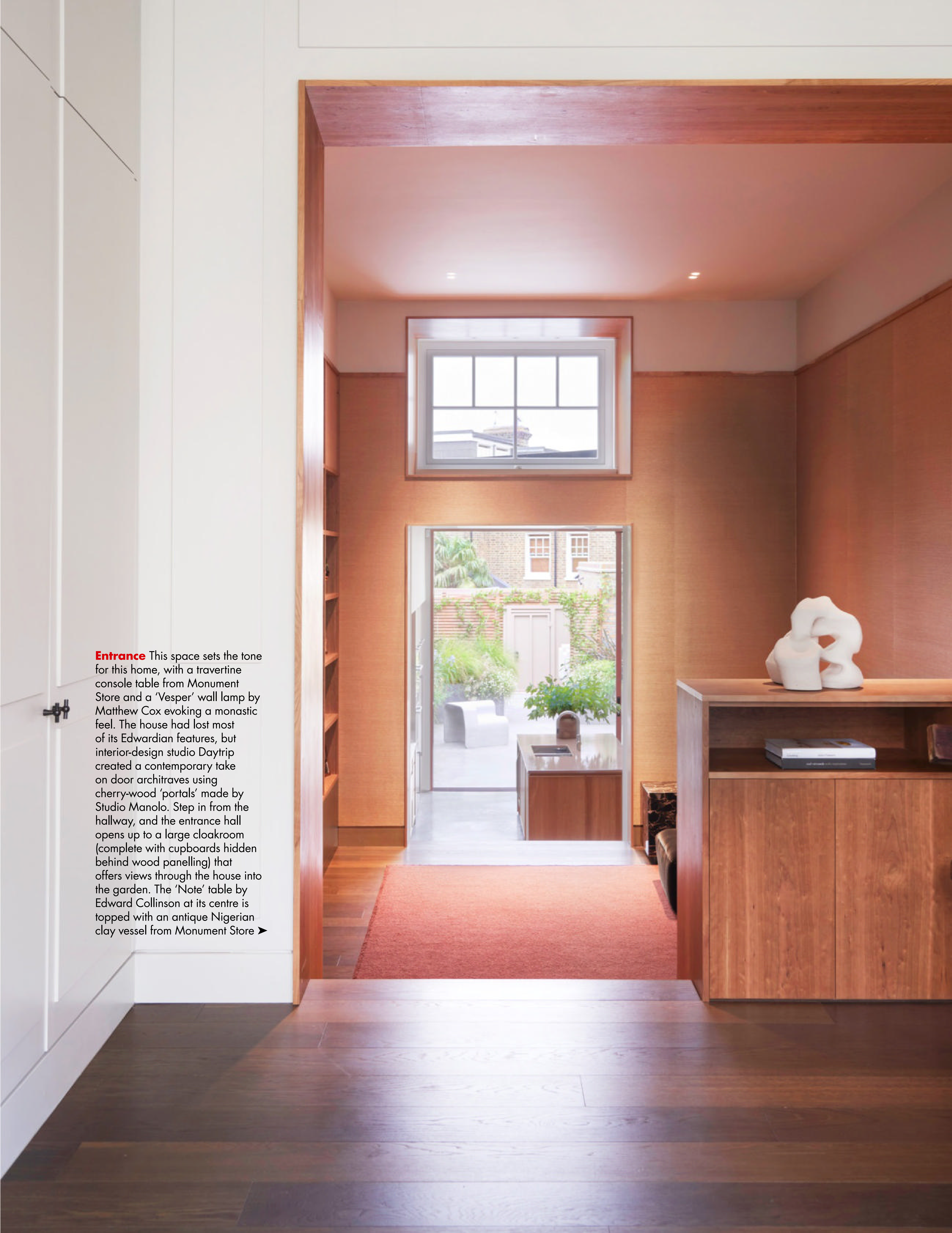
From left 'Cuba' folding **armchair** by Morten Gøttler for Carl Hansen & Søn, from £764, Aram Store (aram.co.uk). 'Babylon' **coffee table** by Studio Mamo, price on application, Zanaboni (zanaboni.it). 'Paravent Ambassade' **screen** by Charlotte Perriand for Cassina, £8,786, Chaplins (chaplins.co.uk). 'Shui Comfort' **bathtub** by Paolo D'Arrigo for Ceramica Cielo, approx £4,655, Tanini Home (taninihome.com). 'Grand Collier' **floor lamp** by Marc Sadler for Italamp, £2,995, Archiproducts (archiproducts.com) ED



Daydream believers

Warm woods and a rich-yet-subtle palette imbue this house with a sense of restorative tranquility and calm

WORDS **KATE JACOBS**
PHOTOGRAPHY **PIERCE SCOURFIELD**

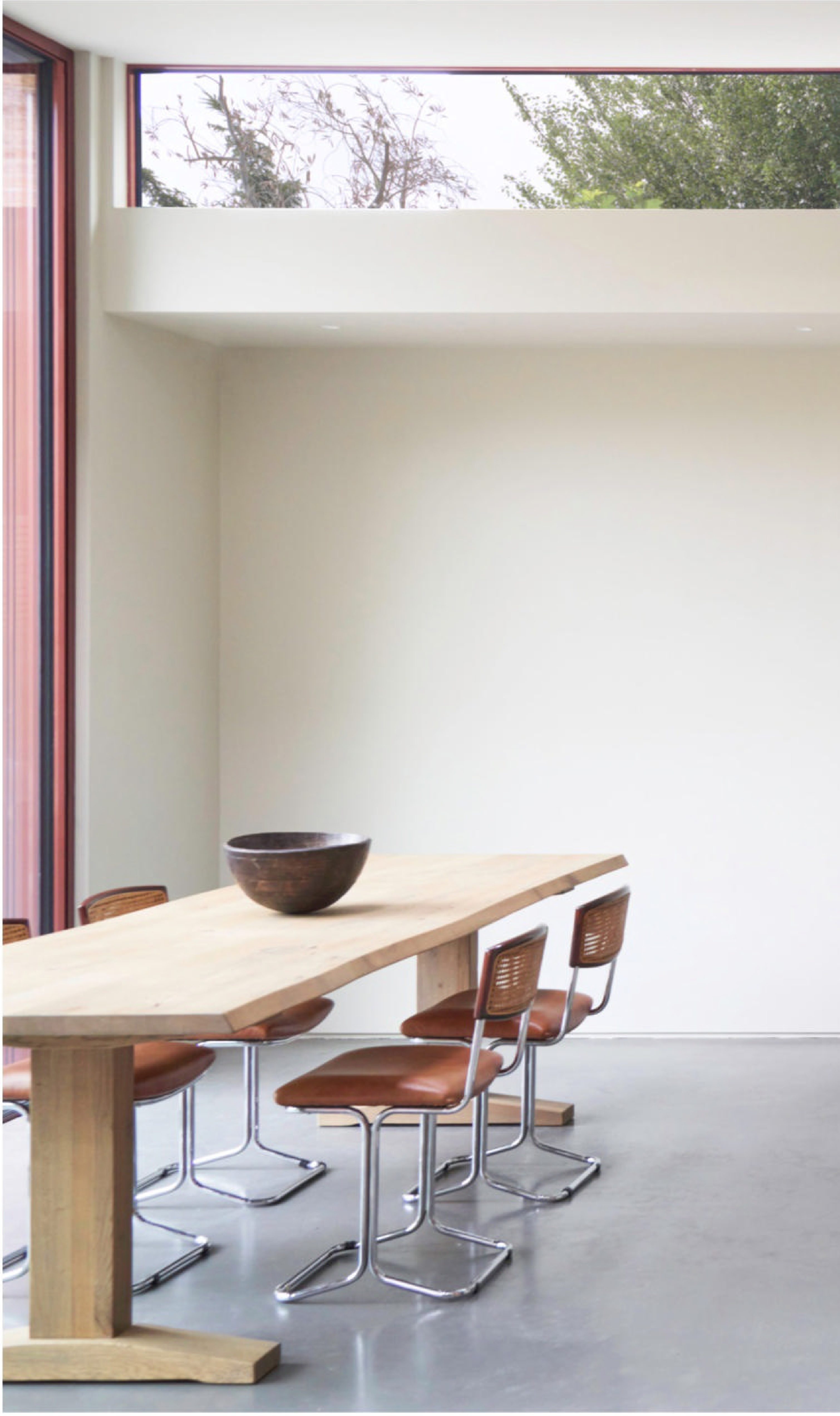


Entrance This space sets the tone for this home, with a travertine console table from Monument Store and a 'Vesper' wall lamp by Matthew Cox evoking a monastic feel. The house had lost most of its Edwardian features, but interior-design studio Daytrip created a contemporary take on door architraves using cherry-wood 'portals' made by Studio Manolo. Step in from the hallway, and the entrance hall opens up to a large cloakroom (complete with cupboards hidden behind wood panelling) that offers views through the house into the garden. The 'Note' table by Edward Collinson at its centre is topped with an antique Nigerian clay vessel from Monument Store ➤

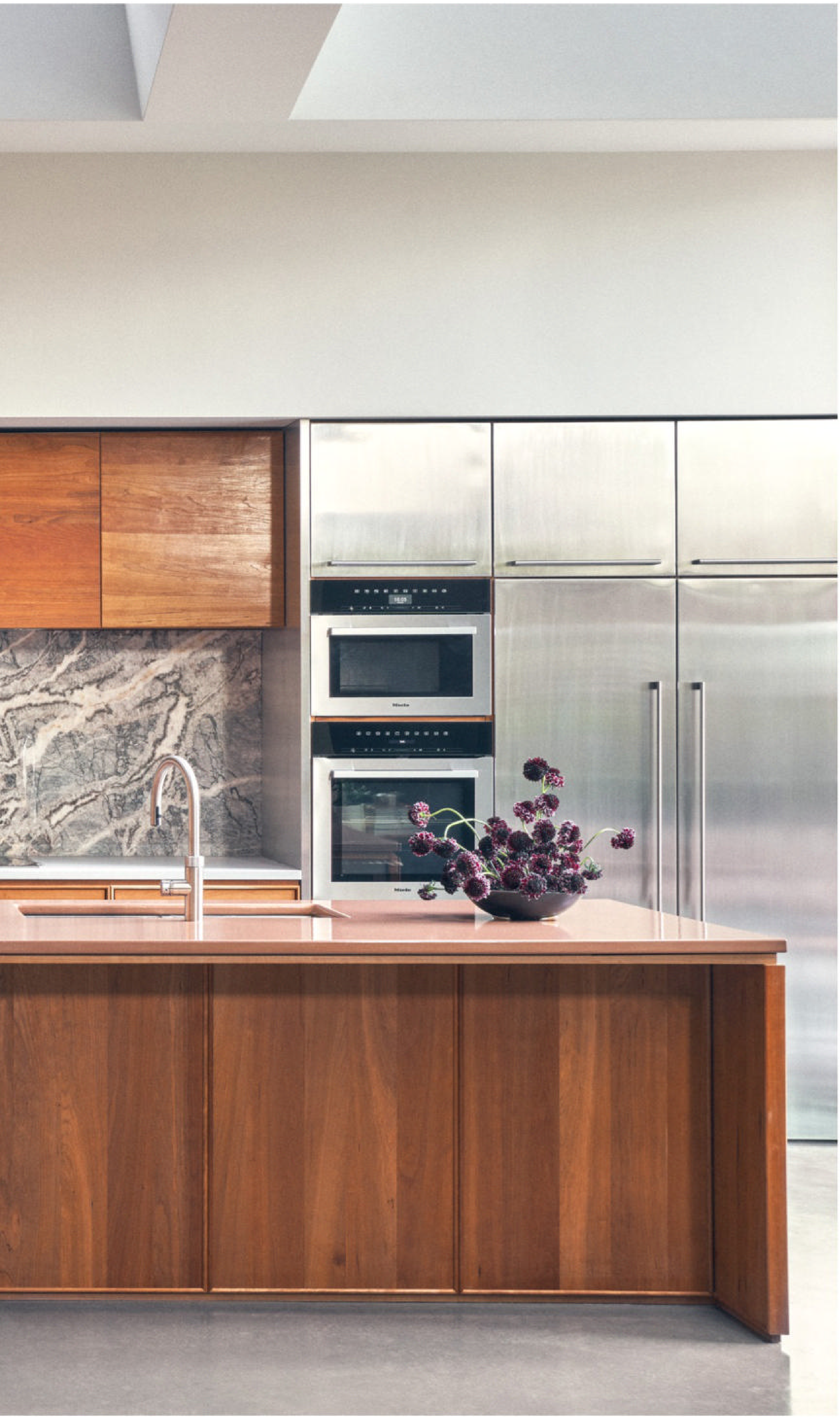
Daytrip is fast developing a reputation for its deeply desirable residential projects, but the London-based design studio's body of work spans galleries, workspaces and boutiques. Clients have included Turner Contemporary and Liberty London, and ideas from these projects now inform the domestic interiors created by Emily Potter and co-founder Iwan Halstead (right). 'The first thing we look at is flow and circulation within a space,' explains Emily. 'We always seek to create something enticing; a unique journey with a sense of discovery.'

That desire was the duo's jumping-off point for transforming this double-fronted Edwardian house, set on a wide, leafy street in west London, from a series of run-down and characterless bedsits into a comfortable, contemporary home for a TV producer and his family. Stepping into this house now feels like an event, moving from the elegant hallway into a practical coat-and-boot room that has been cleverly disguised as a striking yet peaceful 'arrival space' with ecru-toned panelling.

From here, you take a few steps down into the cocoon-like snug, and from there descend once again, this time into the bright, energising space at the back of the house – a light, open-plan kitchen, dining and living room. Basalt-toned concrete floors, carefully polished to a soft sheen, flow seamlessly out into the court-yard beyond. 'The garden merges with the house to create a wonderful area for entertaining,' says Emily. ➤



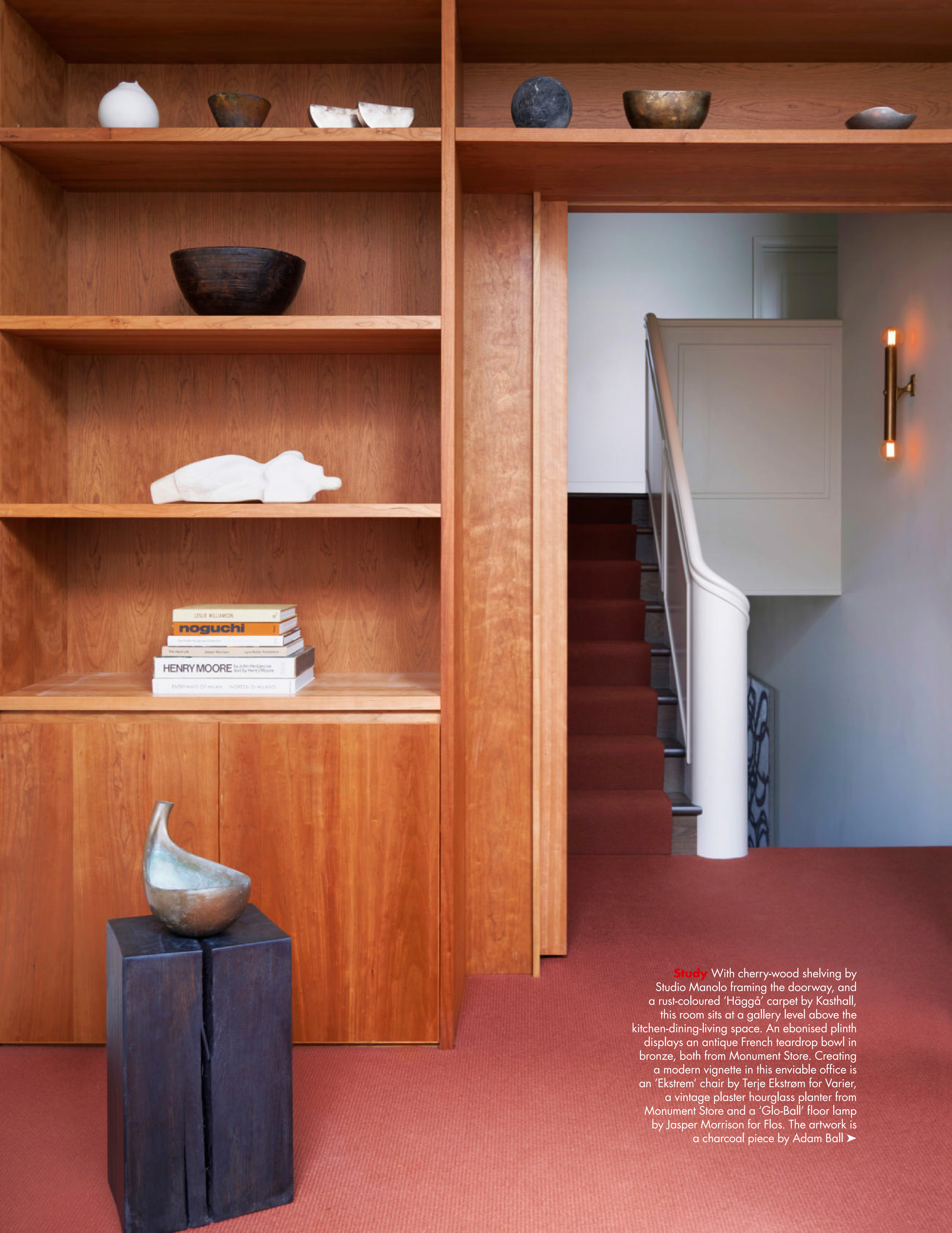
Living area As well as a stunning clerestory window revealing glimpses of greenery, vast glass doors open onto the garden, bathing the 'Lisbon' dining table from Heal's in daylight. The chairs are reupholstered retro tubular pieces from Vinterior, while the vintage Moroccan milking bowl on the table is from Monument Store. Zoned by a vintage kilim rug sourced in Marrakesh, a pair of 'P3' cane recliners by Tito Agnoli define a small seating area, alongside a trio of travertine column tables attributed to Up & Up, all from Monument Store. On the wall behind hangs a vast painting by Rosa Roberts from MAH Gallery



For the kitchen, Daytrip drafted in Edward Collinson, who comes from an art background and has an approach to design that Emily describes as 'calm, gentle and soulful'. Edward's eponymous studio crafts heirloom-quality wood furniture and joinery, and for this project he created delicately detailed cherry-wood cabinetry that has been teamed with a dramatic marble splashback and an island topped with a vast slab of terracotta-glazed lavastone. 'It has a crackle effect that nods to the traditional look of old tiles,' explains Emily. 'In period properties like this, we like to balance the contemporary with references to the past.' A second collaboration saw online-design destination Monument Store pick highlights from its collection, including organic, sculptural furniture and artistic objects with ancient and brutalist influences.

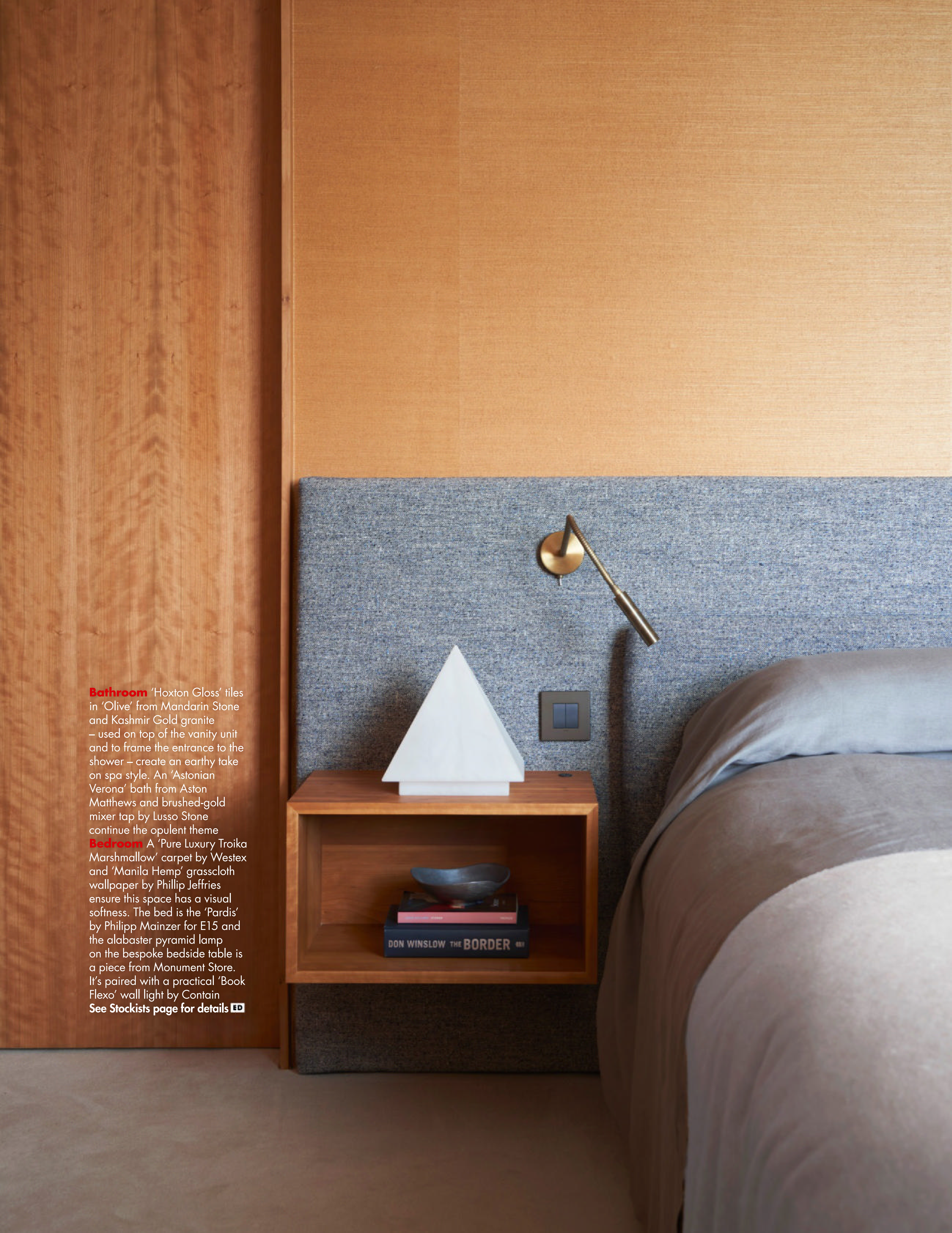
Fond of a very minimal palette, Daytrip is not known for its use of colour but, inspired by this house's red-brick front and the greenery of the nearby park, Emily and Iwan devised a subtly earthy scheme of rusty-reddish tones, balanced by shades of bronze and bright mossy green. The main bedroom on the top floor, for instance, is enveloped by tactile woven-grasscloth wallpaper and diaphanous linen curtains, all in luminous amber tones. These shades work seamlessly alongside the warm cherry-wood joinery and darker fumed-oak floors that are a signature of the project. 'We often use timber to create a background that complements the other colours,' Emily tells us. 'It brings more depth to an interior than paint alone. The atmosphere here now is restful and tranquil but, at the same time, warm and comfortable.' *daytrip.studio*

Kitchen Created by Edward Collinson, the cherry-wood cabinetry acts as a visual link with the bespoke joinery throughout the house, and features a dresser-style 'breakfast bar' cabinet that neatly stores away all the daily essentials. Because of the impressive light levels in this space, Daytrip went for a darker basalt hue on the concrete floor by Lazenby, which has been polished to a soft sheen. Two tones of worktop – Caesarstone's 'Airy Concrete' worktop and, on the island, blush-pink lavastone from Ranieri Lava Stone – pair beautifully with the dramatic Fior di Pesco marble splashback from Koliqi Marble ➤


LESLIE WILLIAMSON
noguchi
HENRY MOORE
ENTRYWAYS OF MILAN INGRESSI DI MILANO

Study With cherry-wood shelving by Studio Manolo framing the doorway, and a rust-coloured 'Häggå' carpet by Kasthall, this room sits at a gallery level above the kitchen-dining-living space. An ebonised plinth displays an antique French teardrop bowl in bronze, both from Monument Store. Creating a modern vignette in this enviable office is an 'Ekstrem' chair by Terje Ekstrøm for Varier, a vintage plaster hourglass planter from Monument Store and a 'Glo-Ball' floor lamp by Jasper Morrison for Flos. The artwork is a charcoal piece by Adam Ball ➤

‘We always seek to create something enticing; a unique journey with a sense of discovery’

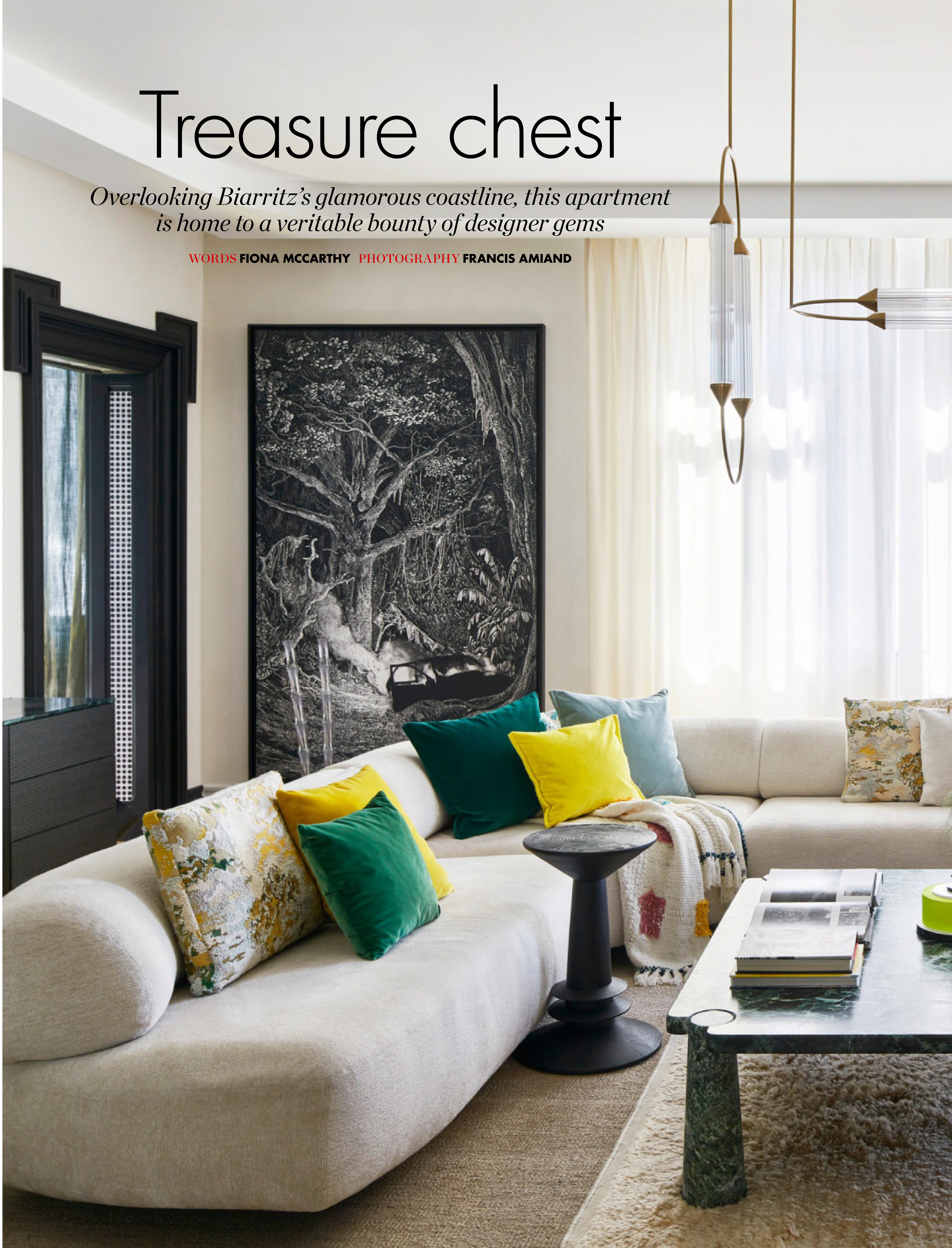


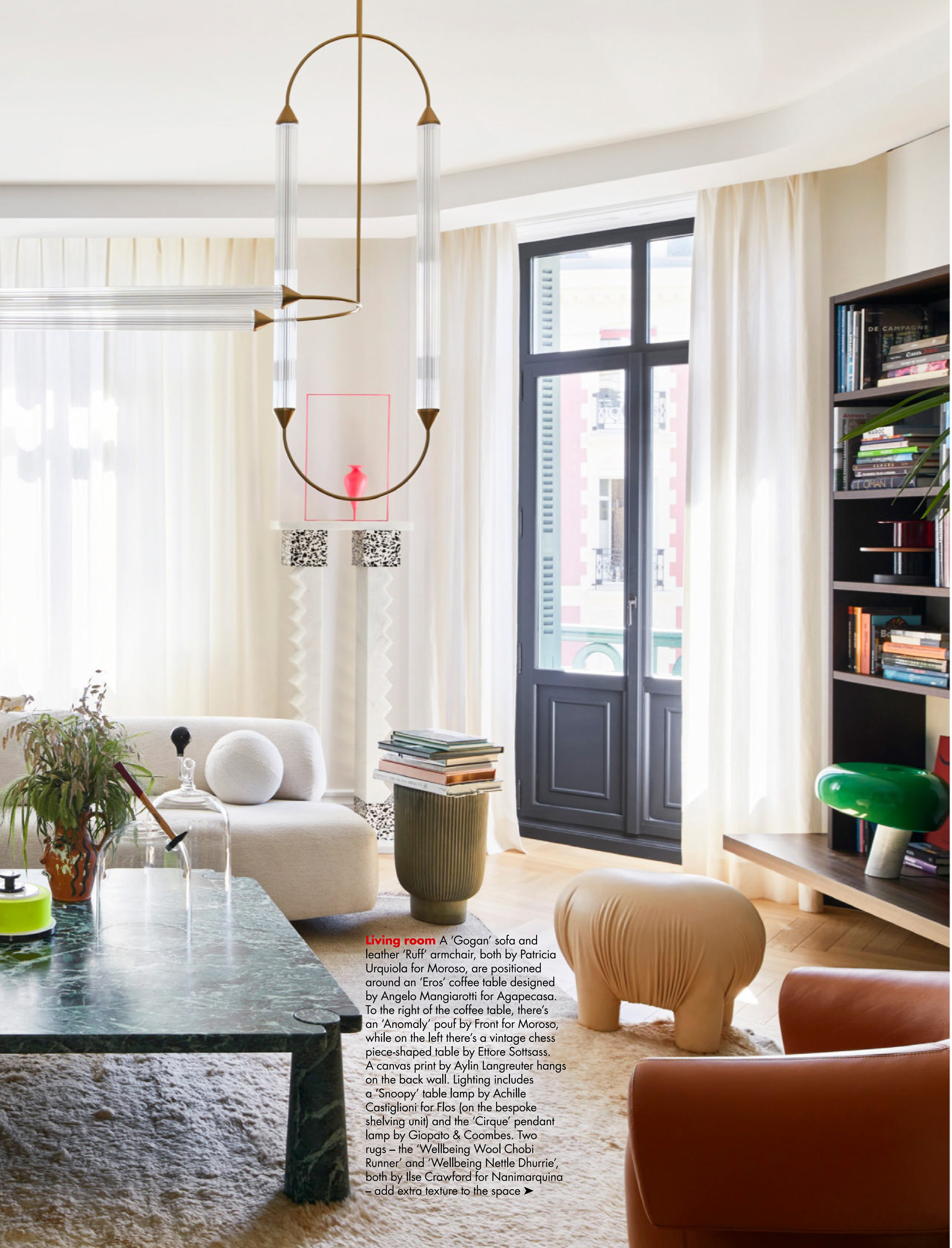
Bathroom 'Hoxton Gloss' tiles in 'Olive' from Mandarin Stone and Kashmir Gold granite – used on top of the vanity unit and to frame the entrance to the shower – create an earthy take on spa style. An 'Astonian Verona' bath from Aston Matthews and brushed-gold mixer tap by Lusso Stone continue the opulent theme **Bedroom** A 'Pure Luxury Troika Marshmallow' carpet by Westex and 'Manila Hemp' grasscloth wallpaper by Phillip Jeffries ensure this space has a visual softness. The bed is the 'Pardis' by Philipp Mainzer for E15 and the alabaster pyramid lamp on the bespoke bedside table is a piece from Monument Store. It's paired with a practical 'Book Flexo' wall light by Contain **See Stockists page for details** ED

Treasure chest

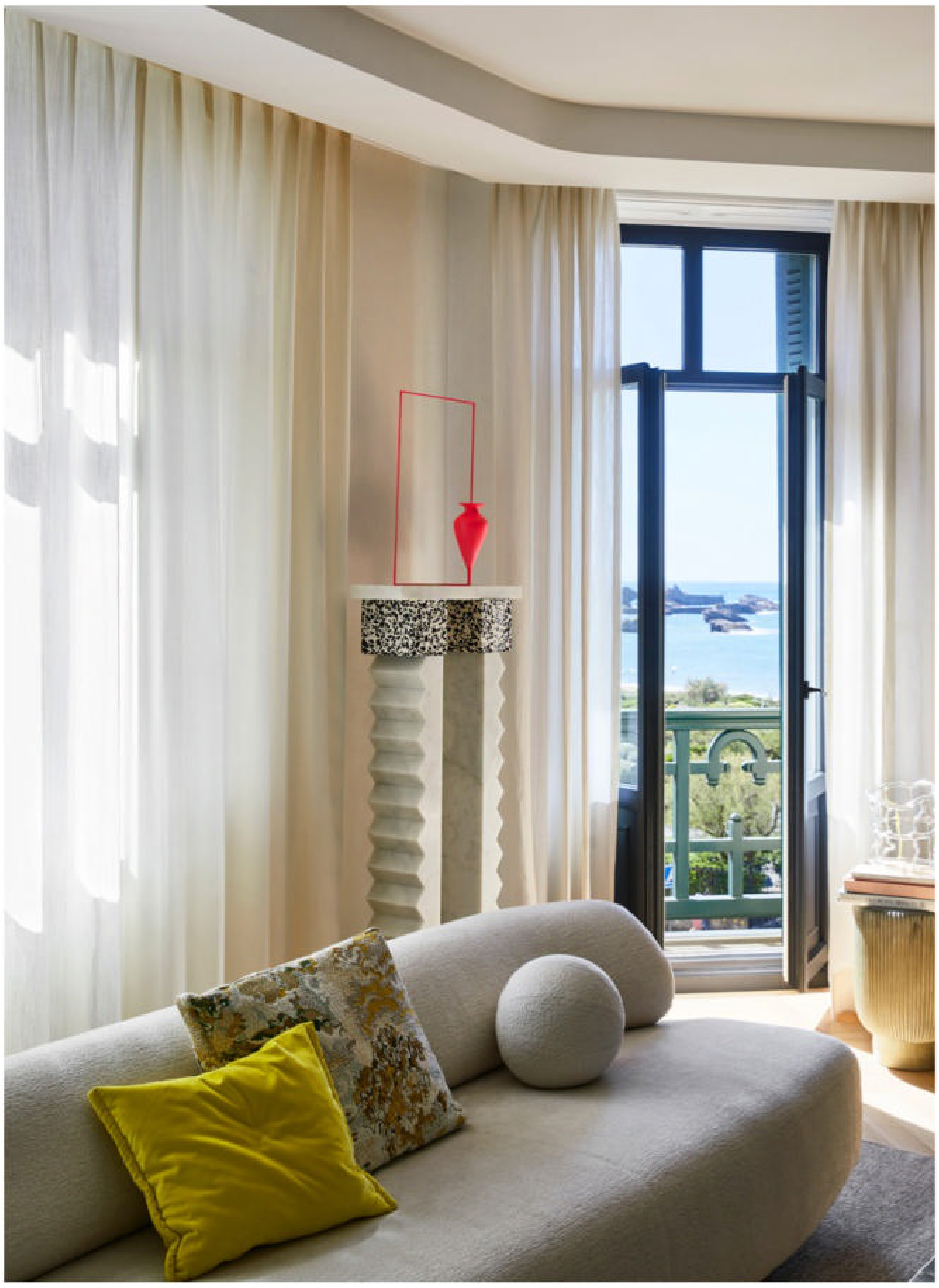
Overlooking Biarritz's glamorous coastline, this apartment is home to a veritable bounty of designer gems

WORDS **FIONA MCCARTHY** PHOTOGRAPHY **FRANCIS AMIAND**





Living room A 'Gogan' sofa and leather 'Ruff' armchair, both by Patricia Urquiola for Moroso, are positioned around an 'Eros' coffee table designed by Angelo Mangiarotti for Agapecasa. To the right of the coffee table, there's an 'Anomaly' pouf by Front for Moroso, while on the left there's a vintage chess piece-shaped table by Ettore Sottsass. A canvas print by Aylin Langreuter hangs on the back wall. Lighting includes a 'Snoopy' table lamp by Achille Castiglioni for Flos (on the bespoke shelving unit) and the 'Cirque' pendant lamp by Giopato & Coombes. Two rugs – the 'Wellbeing Wool Chobi Runner' and 'Wellbeing Nettle Dhurrie', both by Ilse Crawford for Nanimarquina – add extra texture to the space ➤



As the French agents for some of the world's most coveted family-run design houses, including Moroso, Porro and Nanimarquina, it should be no surprise that Nathalie and Nicolas Imart have a home that is a testament to their passion for design. Sandwiched between a synagogue and a Russian church in the oldest part of Biarritz, this two-bedroom apartment boasts magnificent Atlantic Ocean views, but it's hard to drag your eyes away from the interior. Here, curvaceous Patricia Urquiola sofas and armchairs mingle with Cristina Celestino marble panels, theatrical Giopato & Coombes pendant lights and rare collectible pieces by Memphis Group cohorts Ettore Sottsass, Martine Bedin and Andrea Branzi. Their aim was for the apartment to show how to mix these sometimes very different design universes together.

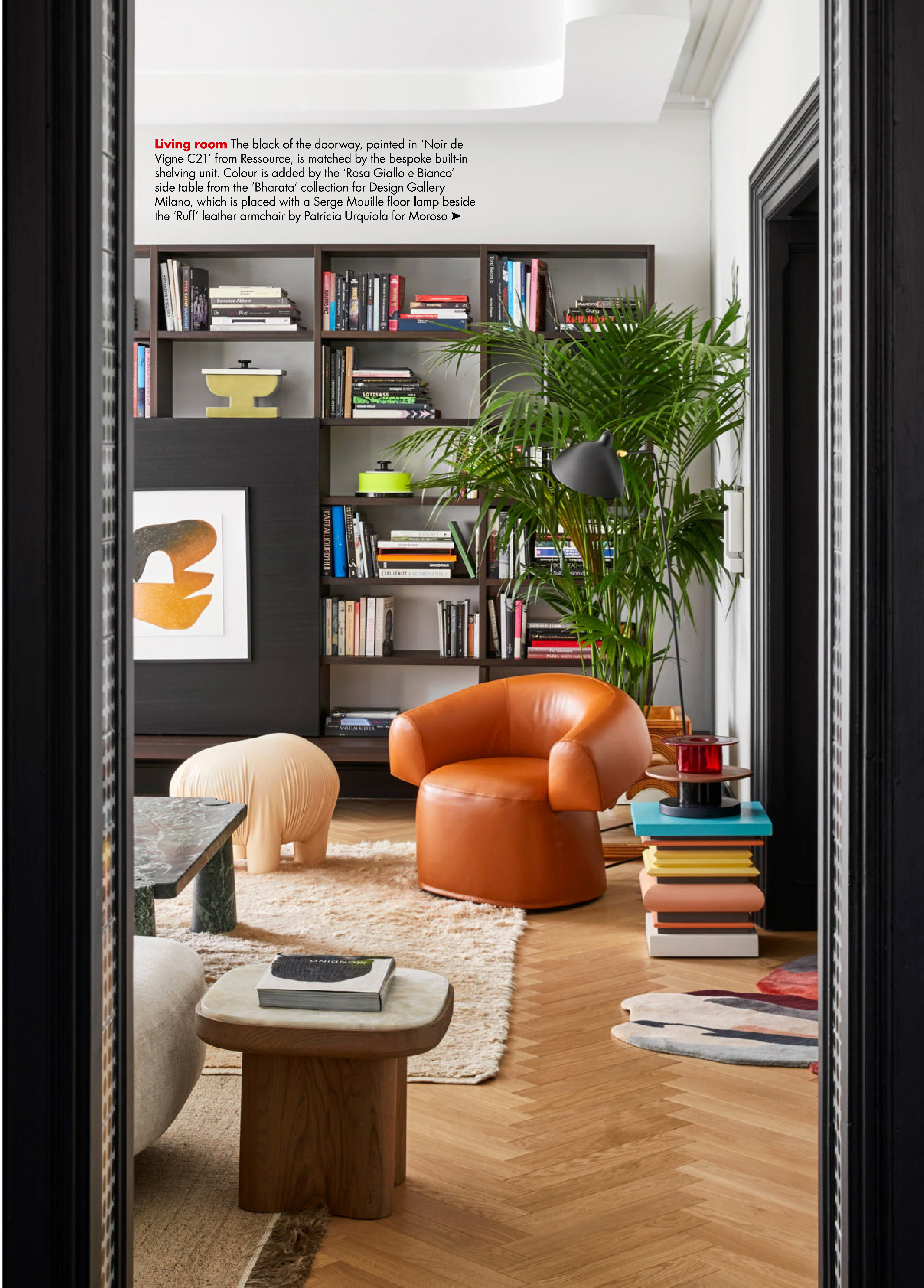
Having fallen in love with this elegant seaside town while on holiday, Nathalie and Nicolas moved with their young son, Mathis, from Albi, near Toulouse, in 2019. Despite the late-19th-century property's style when they bought it, which Nathalie describes as slightly 'soulless' (everything was beige, and pine flooring gave the room a horrible orange hue), they saw potential. 'We were attracted to the height of the ceilings, the simplicity of the rooms and the light in the kitchen,' she says. It was smaller than they had hoped, but they were hooked.

Working closely with Lyon-based interior designer Claude Cartier, the couple improved the flow of the apartment by installing light oak herringbone parquet throughout and taking away all of the doors in the living space. 'With uninterrupted views from entrance hall to living room and kitchen, it felt more cohesive and cosier,' says Nathalie. Cartier drew on those vistas for the home's palette, taking inspiration from the pinks and terracottas of the nearby buildings, as well as, adds Nathalie, 'the green of their woodworked balconies and the fast-changing blues of the nearby ocean'.

It was also Cartier's idea to add unexpected touches, like the painted semi-circle on the ceiling above the dining table – which, says Nathalie, 'brings softness to an otherwise very rectangular room' – and the doorways accentuated in black. Clever storage allows each space to feel 'as uncluttered as possible,' she furthers, while textural warmth is added by a roster of Nanimarquina rugs that includes designs by Ilse Crawford, Doshi Levien and Eduardo Chillida (the famous Basque sculptor).

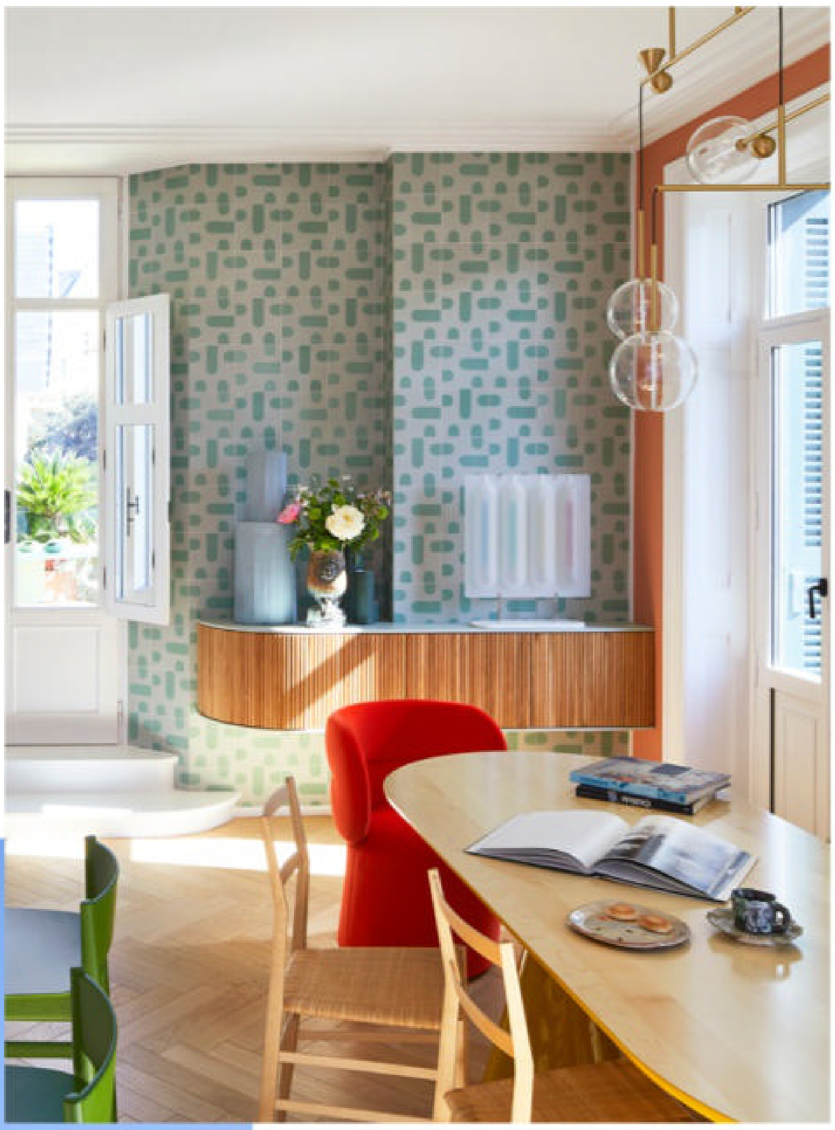
The result is a home that honours great design while feeling 'fresh, energetic and invigorating', Nathalie adds. And, of course, there is the luxury of being able 'to listen to the sounds of the ocean all day long', she beams.
agenceimart.fr; claude-cartier.com

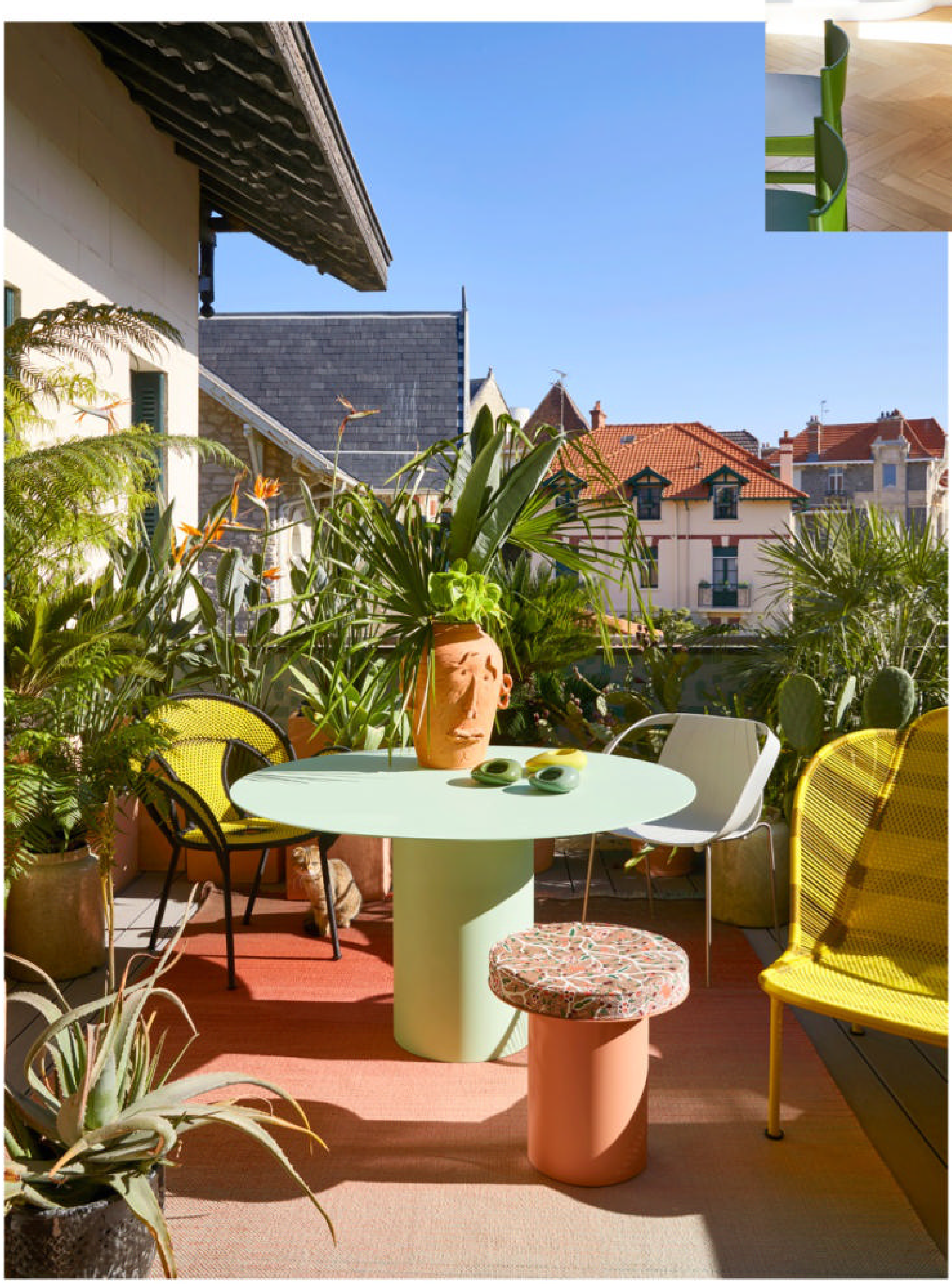
Above Beside the window, with its view over the coastline, stands a pedestal plinth by Ettore Sottsass for Up & Up, with a 'Composite' vase by Cédric Ragot placed on top. The cushions on the 'Gogan' sofa are from Moroso
Portrait (from left) Nicolas Imart, Claude Cartier and Nathalie Imart. Behind the sofa stands a 'Modern' sideboard by Piero Lissoni for Porro, on which sits a Pierre Casenove vase. The artwork behind is a 'Policroma' porcelain stoneware wall panel by Cristina Celestino for Florim



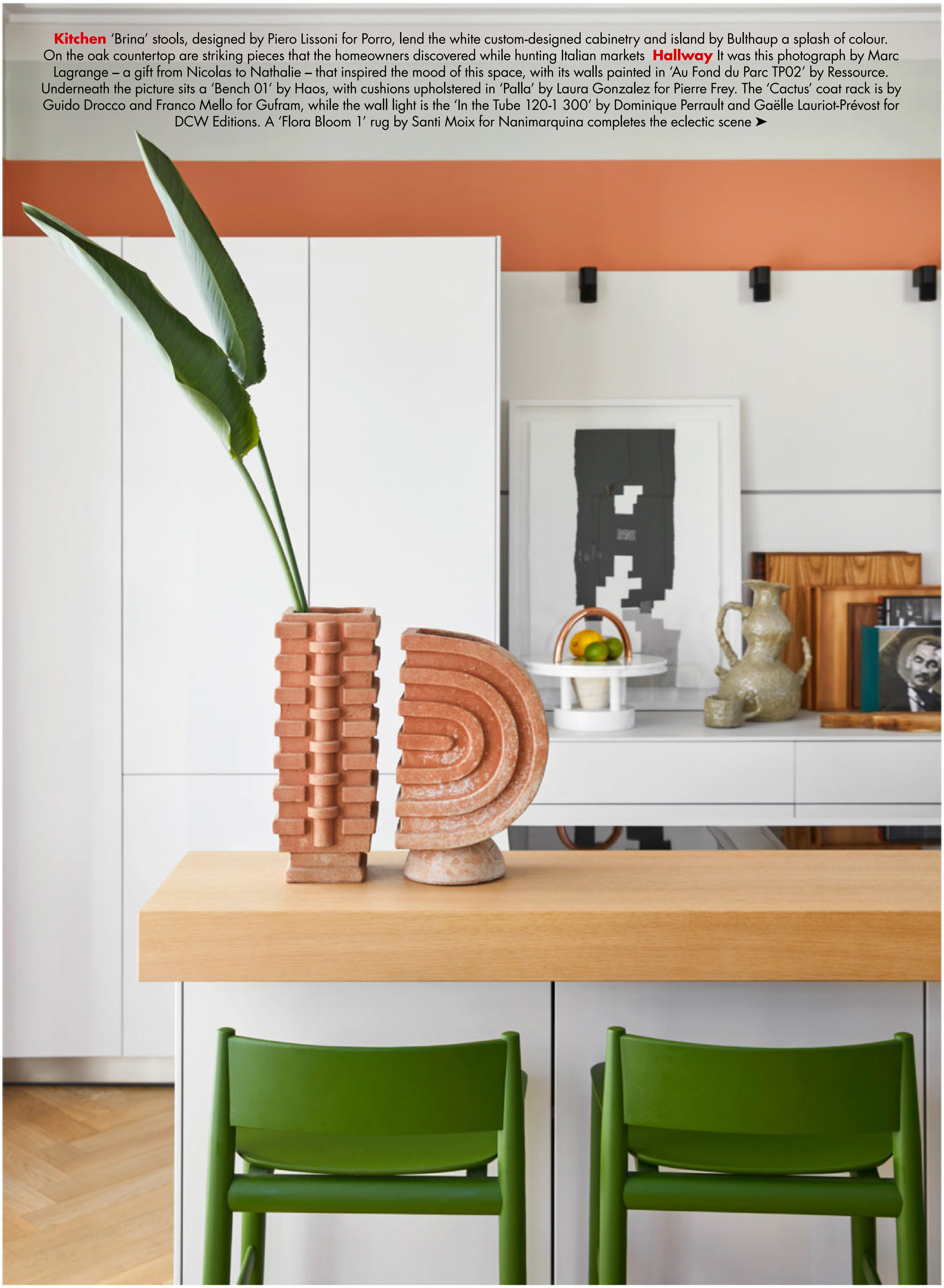
Living room The black of the doorway, painted in 'Noir de Vigne C21' from Ressource, is matched by the bespoke built-in shelving unit. Colour is added by the 'Rosa Giallo e Bianco' side table from the 'Bharata' collection for Design Gallery Milano, which is placed with a Serge Mouille floor lamp beside the 'Ruff' leather armchair by Patricia Urquiola for Moroso ➤

The home's palette takes inspiration from the pinks and terracottas of nearby buildings, the green of their balconies and the blues of the ocean





Breakfast area Ionna Vautrin's 'Pion' table for Sancal has been teamed with '699 Superleggera' chairs by Gio Ponti for Cassina, a 'Getlucky' armchair by Patricia Urquiola for Moroso and a custom-made bench to create this cosy meeting spot. The pendant light above is the 'Dewdrops' from Giopato & Coombes, while the mirror is the 'Zodiac L' by Jean-Baptiste Fastrez for Moustache. In the background stands a 'Terreria' bookcase by Archea Associati for Moroso. The back wall is decorated with tiles by Jaime Hayon for Bisazza and a custom-made sideboard **Terrace** 'Banjooli' armchairs by Sebastian Herkner for Moroso surround a powder-coated metal table by Laurence du Tilly, creating the perfect place to soak up some seaside sun. The bespoke stool is covered in a combination of 'Rio' and 'Riviera' fabrics by Elitis, while the 'Shade' outdoor rug is by Begüm Cânâ Ozgür for Nanimarquina ➤



Kitchen ‘Brina’ stools, designed by Piero Lissoni for Porro, lend the white custom-designed cabinetry and island by Bulthaup a splash of colour. On the oak countertop are striking pieces that the homeowners discovered while hunting Italian markets **Hallway** It was this photograph by Marc Lagrange – a gift from Nicolas to Nathalie – that inspired the mood of this space, with its walls painted in ‘Au Fond du Parc TP02’ by Ressource. Underneath the picture sits a ‘Bench 01’ by Haos, with cushions upholstered in ‘Palla’ by Laura Gonzalez for Pierre Frey. The ‘Cactus’ coat rack is by Guido Drocco and Franco Mello for Gufram, while the wall light is the ‘In the Tube 120-1 300’ by Dominique Perrault and Gaëlle Lauriot-Prévost for DCW Editions. A ‘Flora Bloom 1’ rug by Santi Moix for Nanimarquina completes the eclectic scene ➤

Bathroom A vintage mirror by Gessi hangs above the basin in this ensuite, decorated with ceramics from Salvatori and candles by Fornasetti. The taps are also from Gessi
Main bedroom Placed in front of a 'Policroma' porcelain wall panel by Cristina Celestino, this bed is from the 'Ghost' collection by Paola Navone for Gervasoni. 'Corolle' lamps by Baptiste Lanne are placed on the bedside table – a design by Doshi Levien for Moroso that never went into production – while the table at the foot of the bed is the 'Mer Noire', also by Lanne. The floor is decorated with a 'Figura Humana' rug by Eduardo Chillida for Nanimarquina. An 'Inlay' cabinet by Front for Porro sits in the corner of the bedroom (left), topped with a 'Lamp 1.03' by Haos and lithographs by Jean-Paul Chambas and August Puig from Galerie Fabrice Galvani
See Stockists page for details ED

This is a home that honours great design while feeling fresh, exciting and invigorating

THE END OF THE GAME

Home as escapism

Mixing inspiration from global travel with salvaged local finds, this London townhouse is both sultry and sustainable

WORDS **HANNAH NEWTON**
PHOTOGRAPHY **MICHAEL SINCLAIR**

Creating travel adventures rooted in sustainability is Vanessa Boz's day job, so, when it came time for the BozAround Private Travel founder to decorate her family home, it's no surprise she turned to Retrouvius. The interior-design and architectural salvage firm's co-founder, Maria Speake, is a friend, and her values resonate with Vanessa's own.

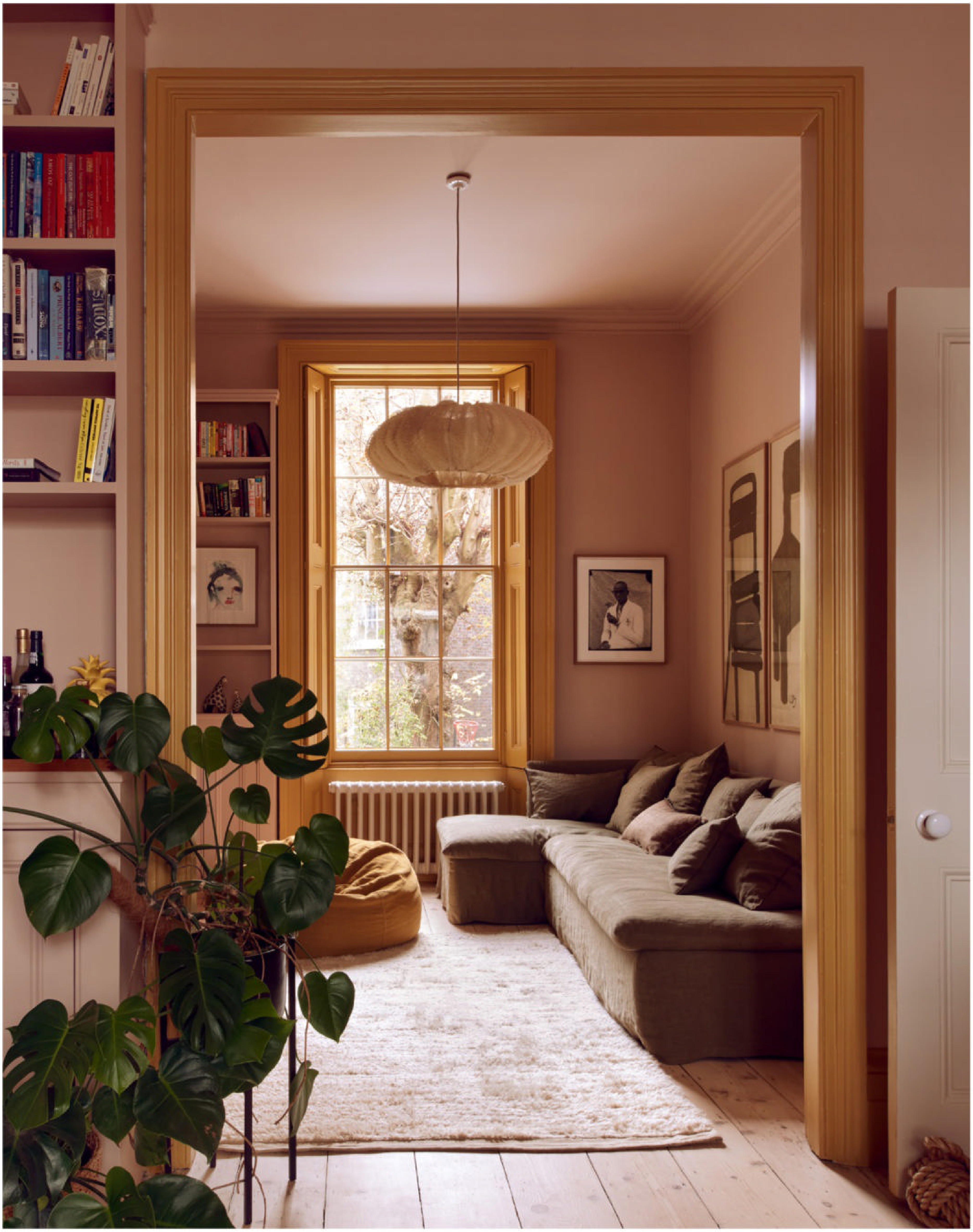
'I wanted our home to be a beautiful dialogue between our multicultural family, our collections and the way we live together,' explains Vanessa, who is French and shares this Grade II-listed Georgian townhouse in leafy Primrose Hill with her Turkish husband and their three young children. The couple purchased the property just before lockdown and it had been untouched for years. Aware that big changes were needed, Maria had a suitably large suggestion to make, one that Vanessa was not expecting. The idea, to relocate the kitchen from the ground level to the first floor, felt 'radical' at the time, recalls Vanessa. However, this rethink allowed the space to take full advantage of the building's grand Georgian drawing rooms and means it is now drenched in sunlight. 'Maria knew how we lived at our house in France,' says Vanessa. 'We spend a lot of time in the kitchen, so to have it centred in the middle of the house was a brilliant idea.' The double exposure, treetop views and connection to the dining room/lounge ensure this central living space is the beating heart of the Boz family home.

When it came to decorating decisions, Maria's approach was similarly radical. Taking Vanessa's career in travel as a foundation, she suggested an earthy tone of pink Tadelakt for the kitchen, reminiscent of Marrakech. 'It is our pink cocoon,' says Vanessa, smiling. 'Maria encouraged me to be daring and paint everything, including the ceiling, in one colour.' Salvaged cigar moulds are reused as handles on the cabinets, which are clad in a soft nubuck leather, while a pleasing slice of salvaged Calacatta Viola marble was cut to fit the worktop.

'There was a breadth of references to work with,' confirms Maria. 'Colours, countries, artworks and food… It gave us broad and beautiful ideas, and the house feels more chic in the right sense of the word.' India was Vanessa's guiding inspiration for the ground-floor sitting room, where a soft pink resonant of Jaipur sweeps across the walls, ceiling and cabinetry, with added spice provided by the vibrant turmeric yellow picked out on the architraves. A light fitting made from natural loofah, French sofas and a vintage Algerian rug all contrive to cradle the family's collected books and artworks. In the bathroom upstairs, copper salvaged from a 1970s office extension is carefully repurposed on a bespoke washstand and paired with Chateaux Vert marble and tiles found by Vanessa at Galleria Elena in Naples. The dusty-beige Tadelakt on the walls here evokes the ambience of North Africa.

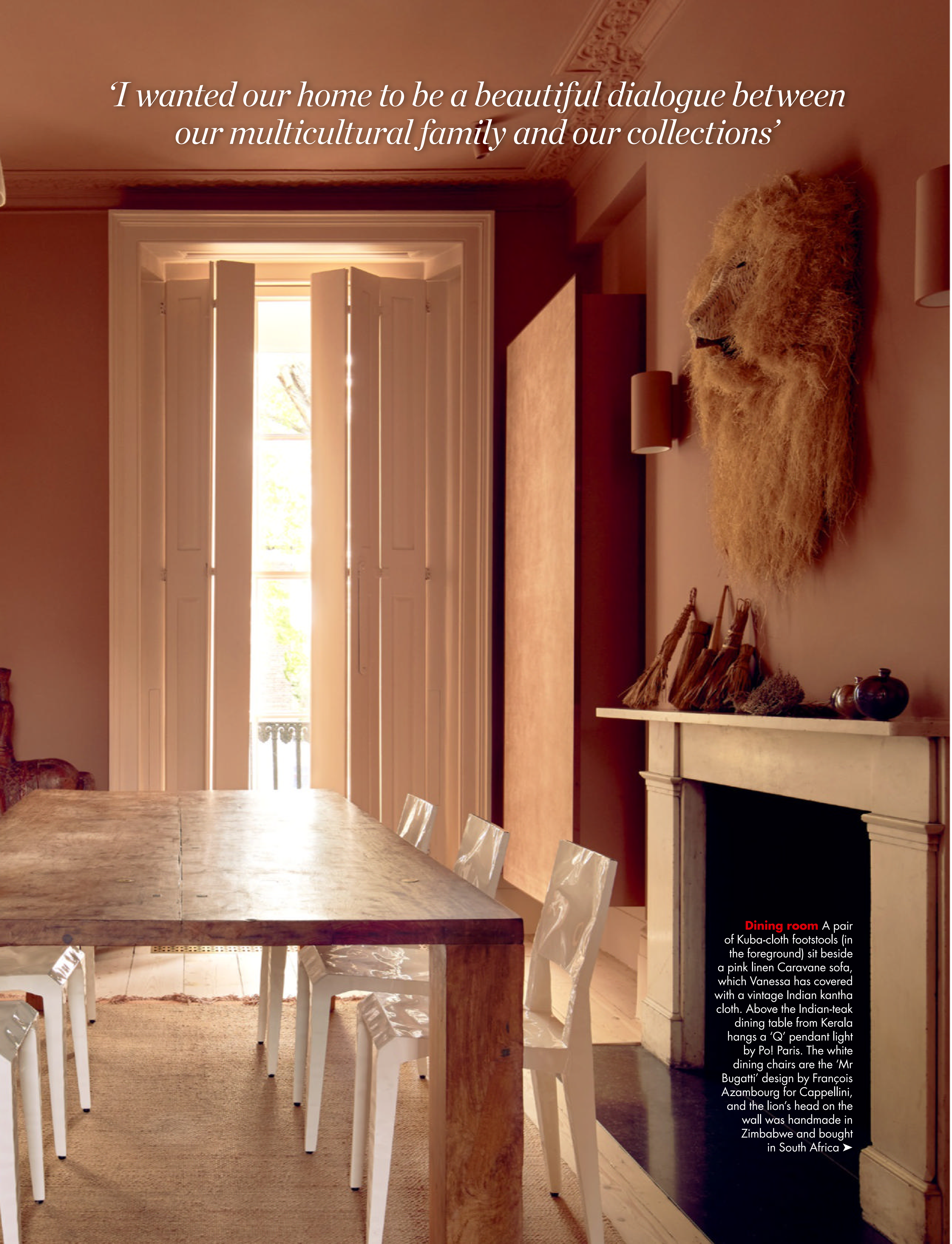
The influences in this home may span the globe, but the design dialogue is a very personal one, weaving in the most important elements of both women's work. A considered journey of friendship, trust and sustainable design, this home's transformation has been a unique and beautiful experience. *bozaround.com*; *retrouvius.com*

Living room The walls and ceiling in this room are painted in a pink Tadelakt, with the woodwork picked out in a turmeric yellow – for a selection of similar colours, try Tadelakt London. Furniture includes an original wooden 'CH25' chair by Hans J Wegner for Carl Hansen & Søn, a 'Bold' teal-coloured chair by Big-Game for Moustache, and a French sofa – for similar, try Caravane. The rug is a vintage Algerian design and the photograph above the fireplace is by the Algerian photographer Zineb Sedira. The pendant light is made of natural loofah – try Idyll Home for similar ➤

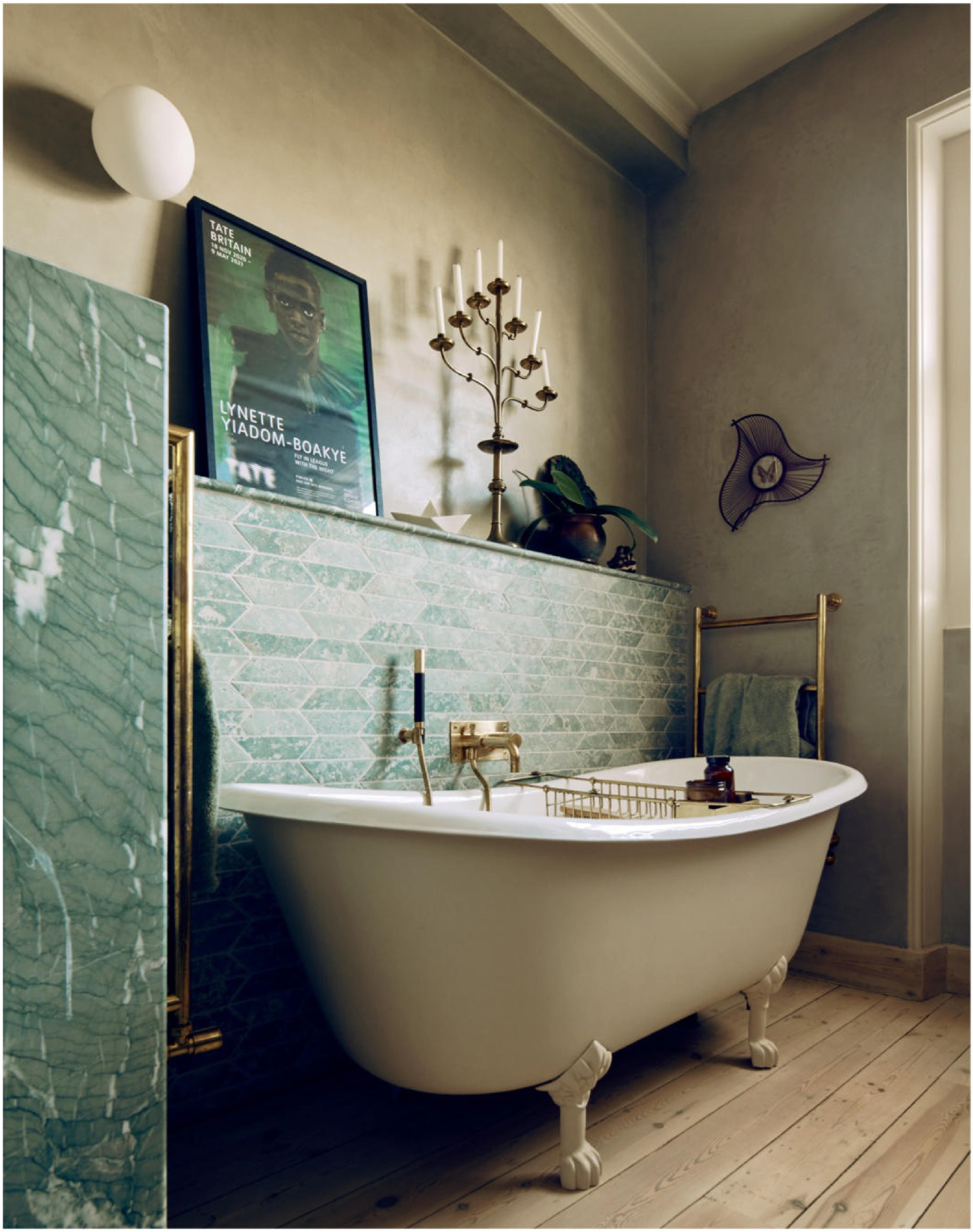


Sitting room In this second cosy room, adjoining the main living space on the ground floor, there's another linen sofa – again, Caravane offers similar designs – as well as a mustard-yellow bean bag that matches the woodwork. Another natural-loofah pendant light hangs in this space. The floorboards are original pine, sanded back and given a limewash finish **Kitchen** Moved to the first floor, this room takes advantage of large Georgian windows that look over the leafy street below. The cabinets are clad in a soft nubuck leather with brass trim, with salvaged cigar moulds used as handles. A slice of reclaimed Calacatta Viola marble has been cut to fit the worktop, and the pendant light is a ceramic Parisian design sourced by Retrouvius. The country-style oven is by French brand Lacanche ➤

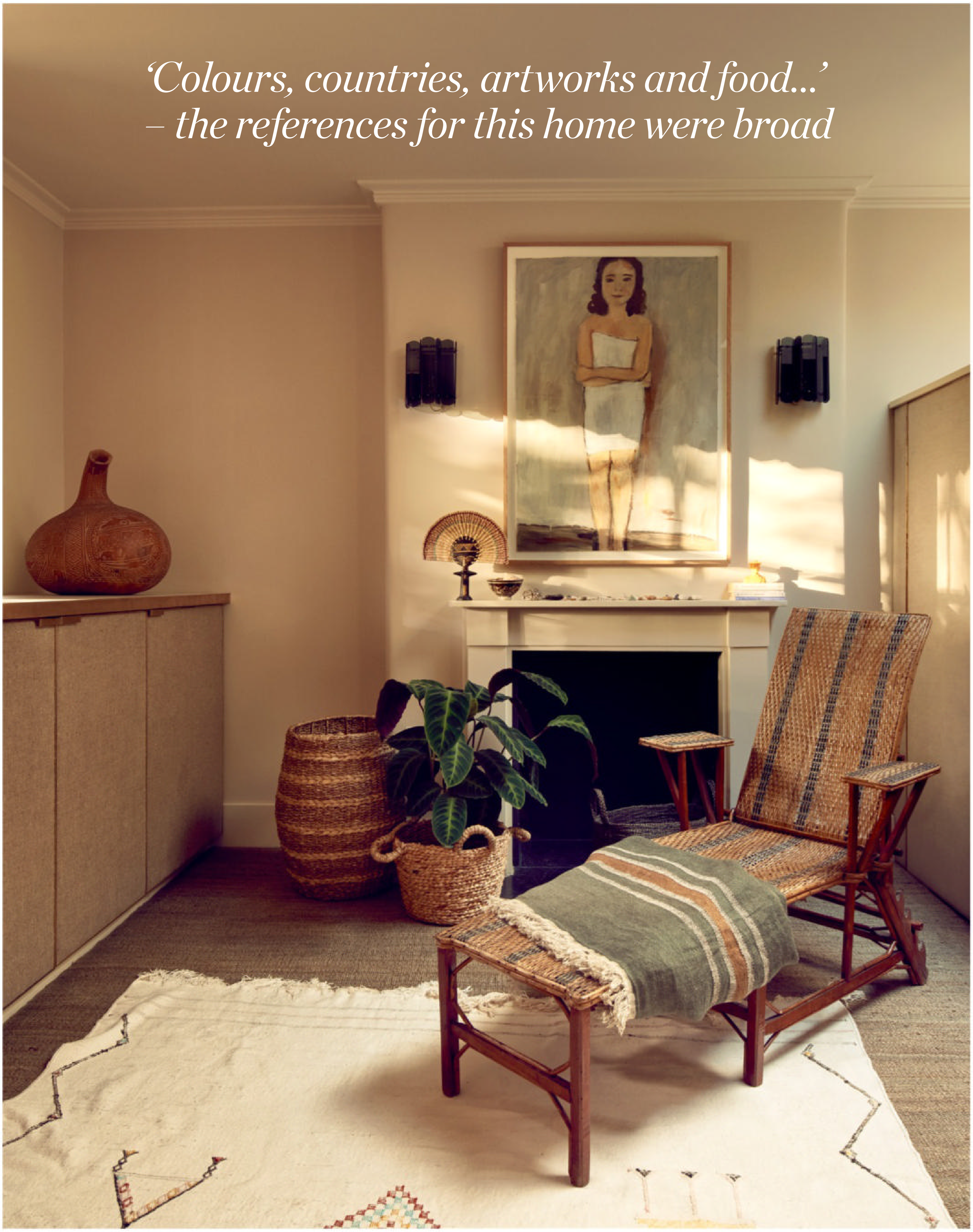
‘I wanted our home to be a beautiful dialogue between our multicultural family and our collections’



Dining room A pair of Kuba-cloth footstools (in the foreground) sit beside a pink linen Caravane sofa, which Vanessa has covered with a vintage Indian kantha cloth. Above the Indian-teak dining table from Kerala hangs a ‘Q’ pendant light by Po! Paris. The white dining chairs are the ‘Mr Bugatti’ design by François Azambourg for Cappellini, and the lion’s head on the wall was handmade in Zimbabwe and bought in South Africa ➤



Hallway Retrouvius designed the bespoke cabinet that perfectly fits the tight dimensions of this Georgian entrance hall, topping it with a thick piece of salvaged Giallo Siena marble. The glass 'Drio' pendant light is from Caravane and the artwork is a piece by LA artist Maria Emma Galba. The table lamp is by the Greek ceramicist Manousos **Bathroom** Vanessa sourced green Chateau Vert marble and tiles from Galleria Elena in Naples. For a similar bathtub, try Catchpole & Rye. The poster is from Tate Britain, while the wall light is from the 'Glo-Ball' collection by Jasper Morrison for Flos ➤



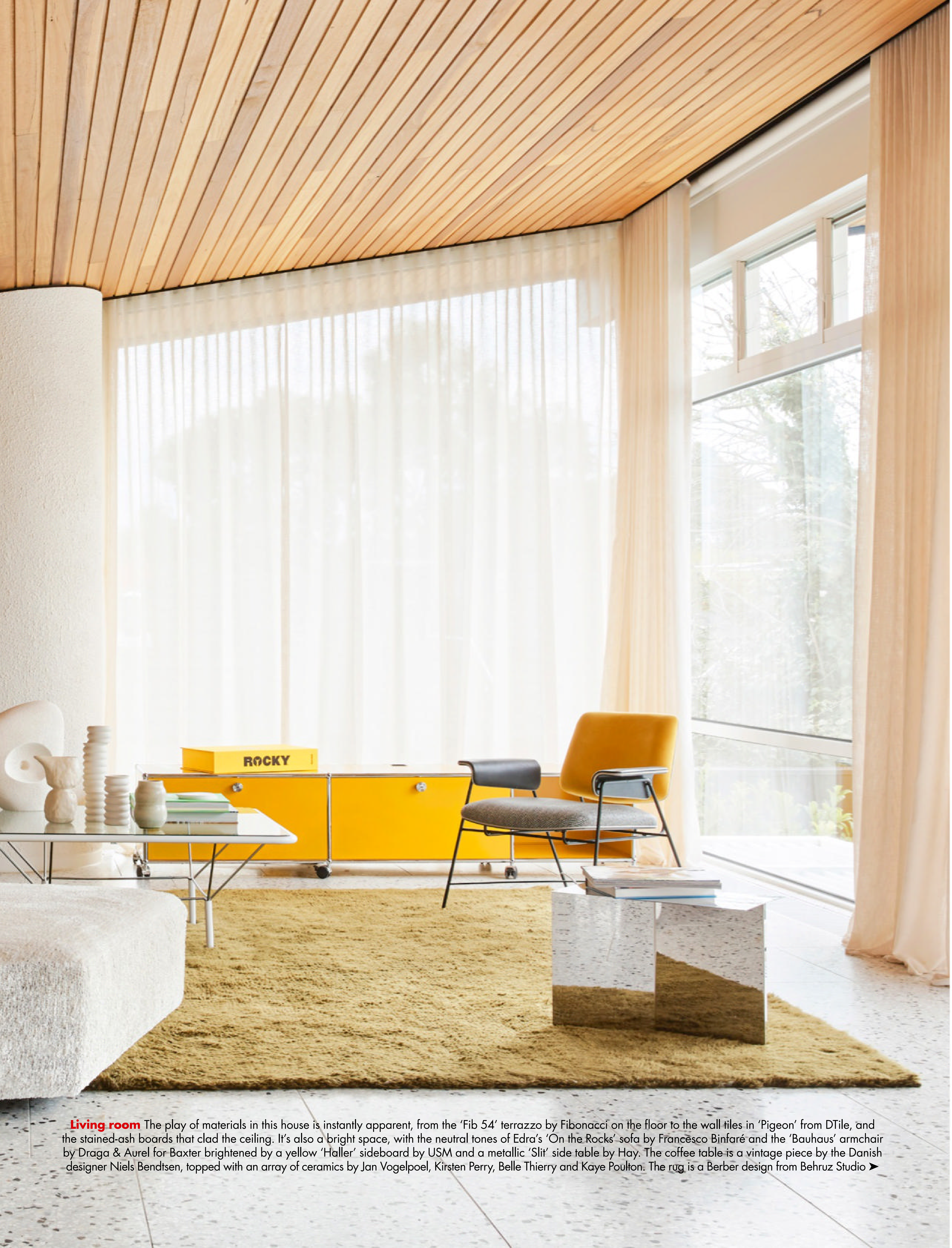
'Colours, countries, artworks and food...' – the references for this home were broad

Dressing room A woven jute carpet covers the floor, topped with a Turkish kilim bought by Vanessa. The wicker lounger is also one of Vanessa's vintage finds, and the painting above is of Vanessa's daughter, painted by her mother Martine Kefaifi **Bedroom** BDDW's 'Flower Bed' design is covered with a bedspread purchased in India. For a similar light, try the 'Bubble Saucer' pendant by Hay **See Stockists page for details** ED

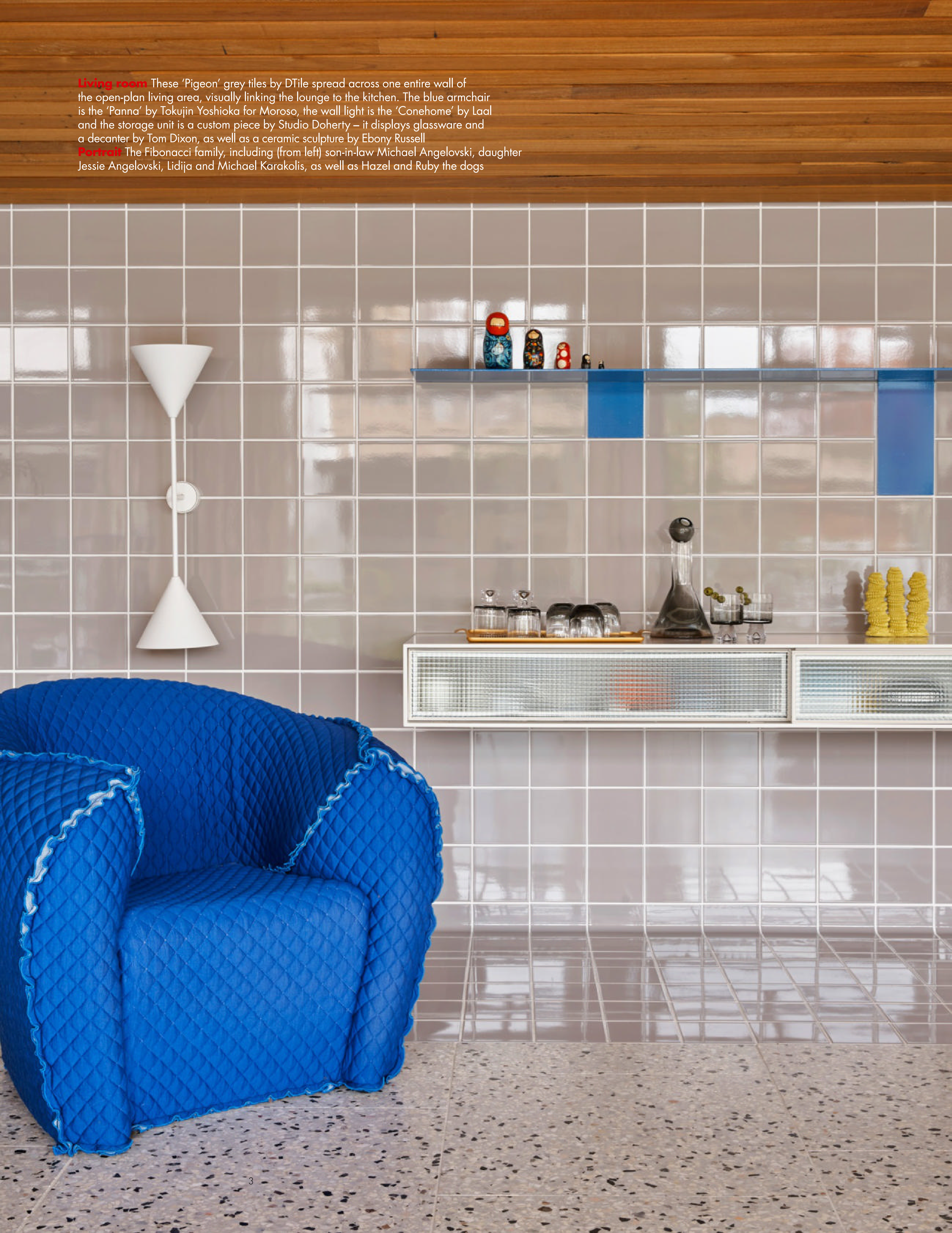
Everyone back to mine

Fun, conversation-starting communal areas were key to the design of this colourful and 'kooky' home in Melbourne

WORDS **CLARE SARTIN** PHOTOGRAPHY **ANSON SMART**



Living room The play of materials in this house is instantly apparent, from the 'Fib 54' terrazzo by Fibonacci on the floor to the wall tiles in 'Pigeon' from DTile, and the stained-ash boards that clad the ceiling. It's also a bright space, with the neutral tones of Edra's 'On the Rocks' sofa by Francesco Binfaré and the 'Bauhaus' armchair by Draga & Aurel for Baxter brightened by a yellow 'Haller' sideboard by USM and a metallic 'Slit' side table by Hay. The coffee table is a vintage piece by the Danish designer Niels Bendtsen, topped with an array of ceramics by Jan Vogelpoel, Kirsten Perry, Belle Thierry and Kaye Poulton. The rug is a Berber design from Behruz Studio ➤



Living room These 'Pigeon' grey tiles by DTile spread across one entire wall of the open-plan living area, visually linking the lounge to the kitchen. The blue armchair is the 'Panna' by Tokujin Yoshioka for Moroso, the wall light is the 'Conehome' by Laal and the storage unit is a custom piece by Studio Doherty – it displays glassware and a decanter by Tom Dixon, as well as a ceramic sculpture by Ebony Russell
Portrait The Fibonacci family, including (from left) son-in-law Michael Angelovski, daughter Jessie Angelovski, Lidija and Michael Karakolis, as well as Hazel and Ruby the dogs

Ask anyone to guess how many bedrooms there are in this new-build Melbourne home and few would answer two. Dig into the story of its creation, however, and it is just one of the many idiosyncrasies that make it special. Designed by Kon Karakolis, director of Enth Degree Architecture, for his brother Michael, the founder and creative director of terrazzo expert Fibonacci, this is a project that, at its core, is all about a love for family and friends.

'From day dot there was an emphasis on the communal spaces,' recalls Mardi Doherty, director of Studio Doherty who, along with associate and designer Phoebe Lipscombe, was tasked with creating this home's memorable interior. 'Michael and his wife Lidija both have big families,' says Mardi with a smile. 'They told us that they really like each other – they want to spend time together!' That is why there's a giant conversation pit on the ground floor, lined with Patricia Urquiola's cosy 'Tufty-Time' sofa for B&B Italia. 'It is an unusual decision,' admits Mardi, discussing the home's division of public and private spaces, 'but I remember Michael saying that you can't design a home for resale. He wanted the house to be all about them.'

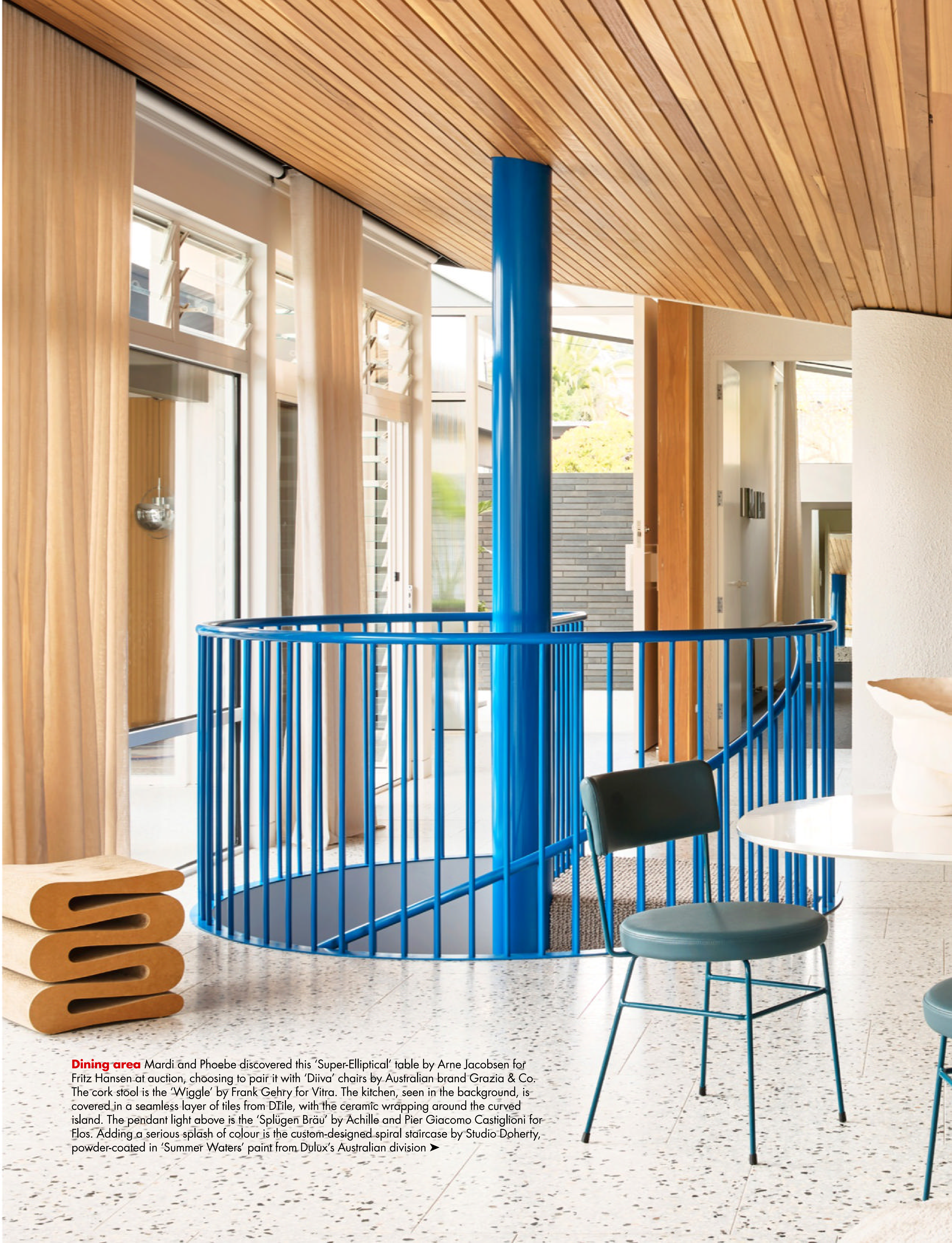
Mission accomplished. This is a home that proudly proclaims its full-volume personality. That said, outside observers may have expected the Fibonacci founder's house to be more of a love letter to terrazzo. It is present, of course (two new designs were created specially for this house), but confined mainly to the floors. 'He didn't want people to walk in and say, "Oh, that's Mr and Mrs Fibonacci's place,"' explains Mardi. Michael also didn't want to use any natural stone, preferring Mardi and Phoebe to think outside of the box when it came to material choices.

Michael's common refrain of 'Girls, kook it up!' rang in their ears as they strove for the unexpected and fabulous. There's the kitchen, clad in a seamless skin of elephant-grey tiles from DTile – 'like a giant mathematical puzzle,' marvels Mardi – or the apple-green tiling in the main ensuite bathroom, which is so precise it has an almost hyper-real quality. 'When we first stepped into that space, it was overwhelming,' says Phoebe. 'We work with 3D rendering, so when we walk into a room we often feel like we've been there before, but this exceeded expectations. It has real zing.'

The furniture choices, too, pass the kookiness test. Influenced by mid-century Palm Springs and the audacious designs of the 1980s, the pieces include a mix of the contemporary and the vintage – from an original 'Super-Elliptical' dining table by Arne Jacobsen for Fritz Hansen to Francesco Binfaré's 'On the Rocks' sofa from Edra. This blend of inspiration was something Michael and Lidija shared with Mardi and Phoebe. It was a useful coincidence that Mardi, upon taking on this project, had recently returned from a trip to California.

'I had been there on an architectural tour,' she tells us, but it was the historic Morse House (designed in the 1960s by Dan Palmer and William Krisel), whose current owners she was lucky enough to be introduced to by a photographer friend, that left the biggest impression. 'It had only one or two bedrooms and the whole focus of the building was around the swimming pool, with its own bar, that you could wade into from the lounge. It was all about generosity to friends and family, and really resonated with the way Lidija and Michael live.'

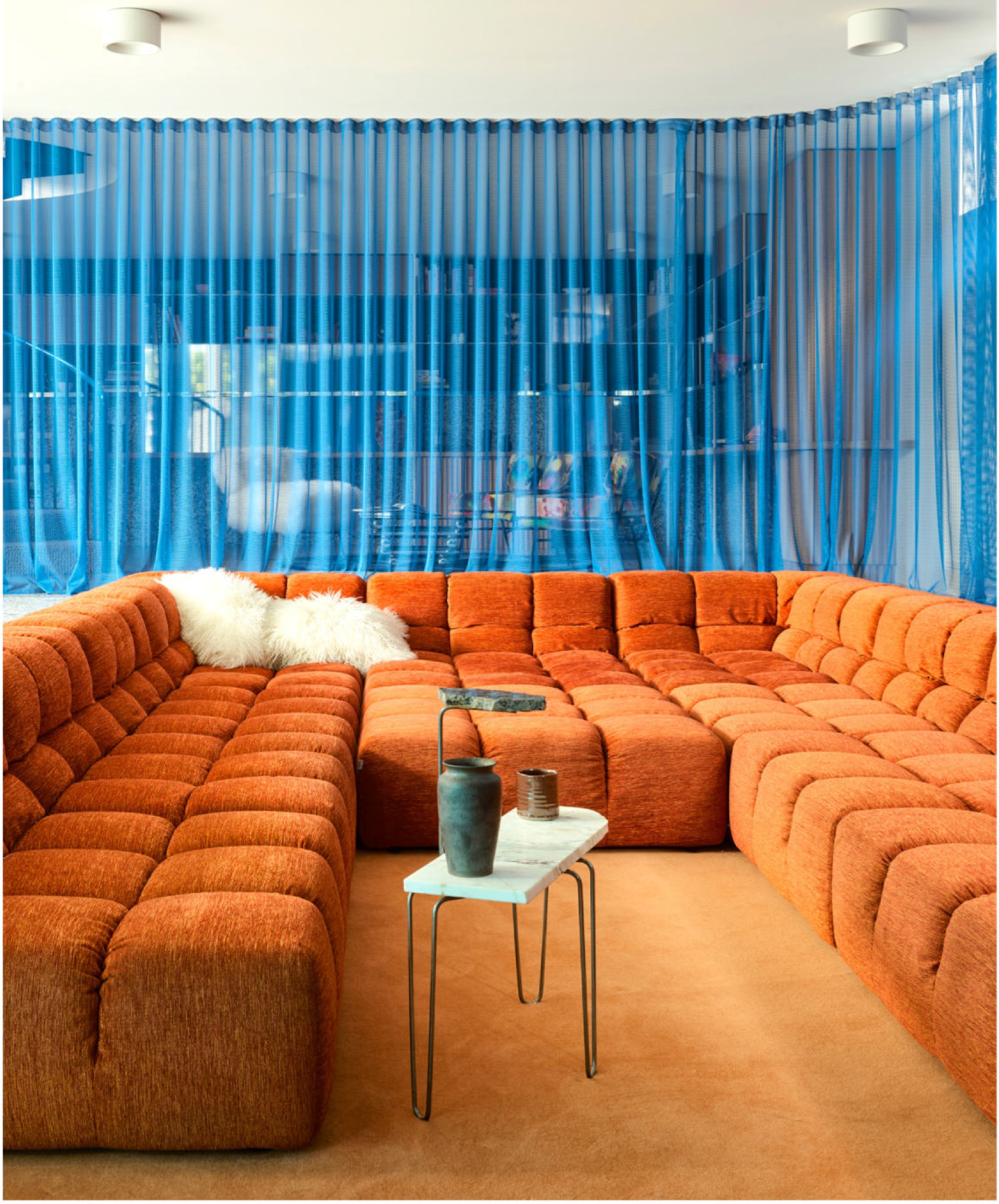
Even the photoshoot for this feature ended in an open invitation for everyone to stay for dinner. It's understandable: this is a warm, welcoming home that's made for natural hosts. 'Lidija quite likes having people over and seeing their immediate reaction to the place,' Phoebe tells us with a smirk. 'Sometimes, she can tell that they just think, "What is going on here?", but she loves that!' For her and Michael, it's just perfect. *studiodoherty.com.au*; *fibonacci.com.au*; *enth.com.au* ➤

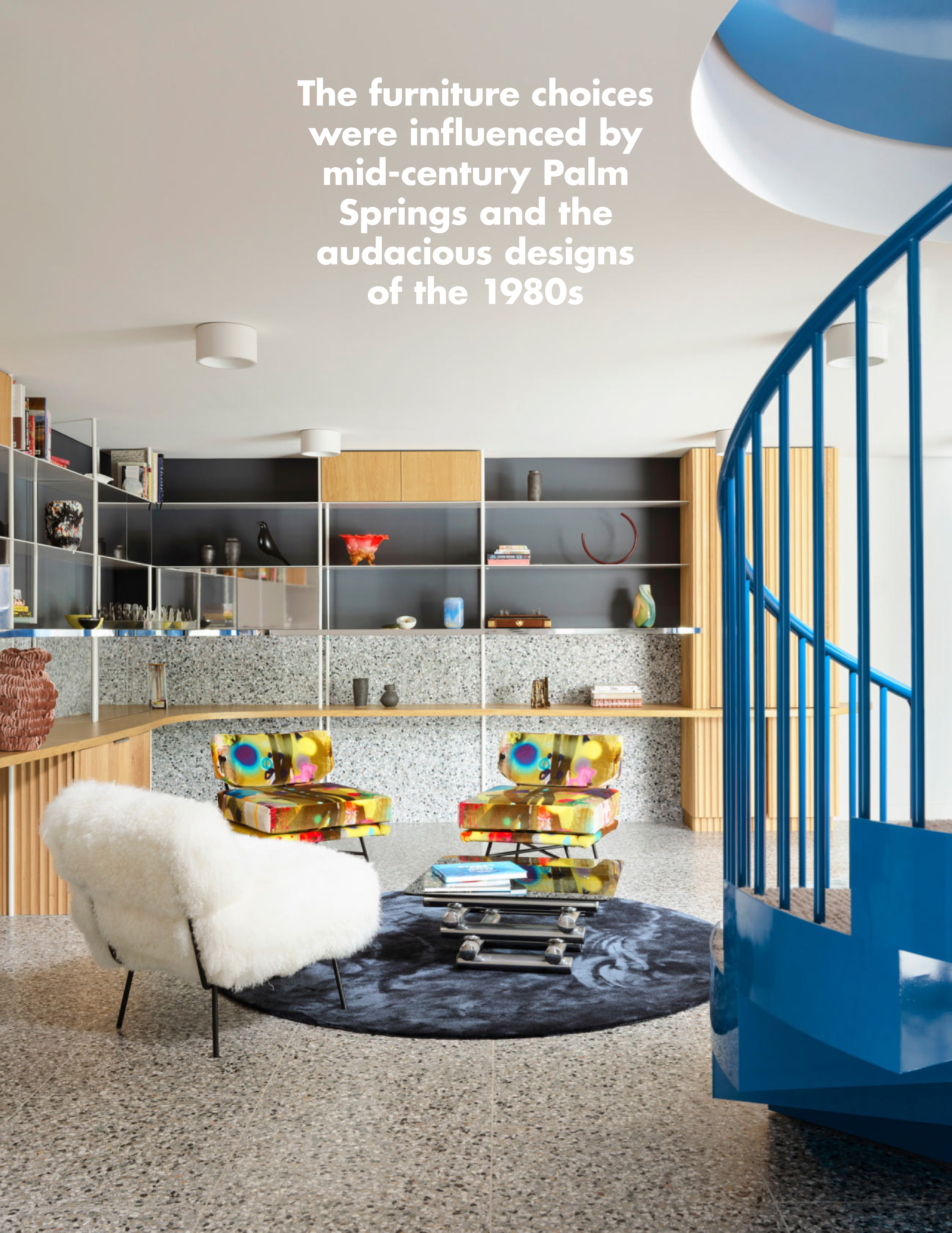


Dining area Mardi and Phoebe discovered this 'Super-Elliptical' table by Arne Jacobsen for Fritz Hansen at auction, choosing to pair it with 'Diiva' chairs by Australian brand Grazia & Co. The cork stool is the 'Wiggle' by Frank Gehry for Vitra. The kitchen, seen in the background, is covered in a seamless layer of tiles from DTile, with the ceramic wrapping around the curved island. The pendant light above is the 'Splügen Bräu' by Achille and Pier Giacomo Castiglioni for Flos. Adding a serious splash of colour is the custom-designed spiral staircase by Studio Doherty, powder-coated in 'Summer Waters' paint from Dulux's Australian division ➤

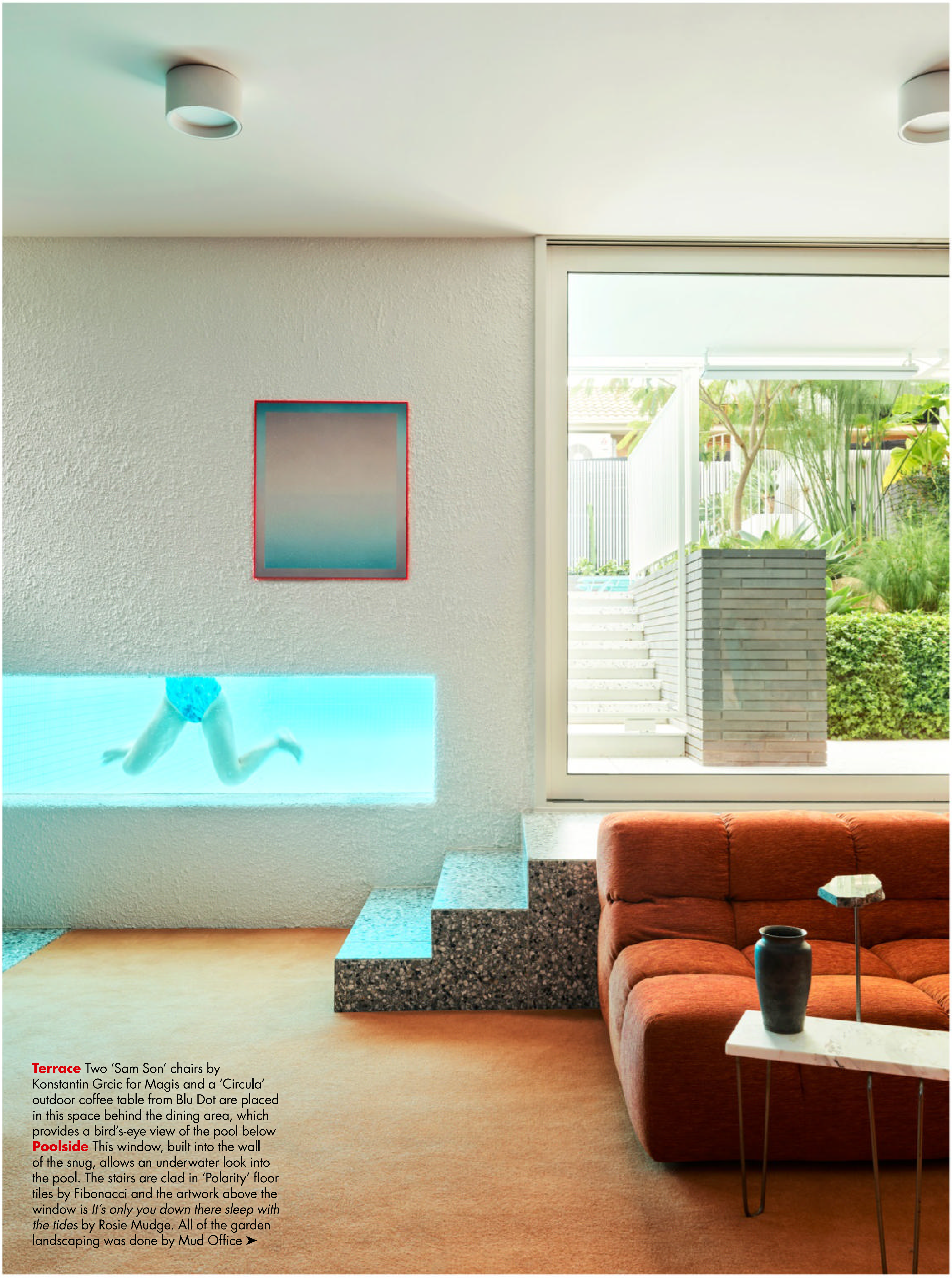
At its core, this project is all about a love for family and friends

Snug This giant conversation pit was part of the original architecture, with Studio Doherty adding comfort with the modular 'Tufty-Time' sofa by Patricia Urquiola for B&B Italia. The blue curtain separating this poolside room from the study is made using sheer 'Rocket' fabric from Kvadrat. The side table is from local store Dust Merchants and the vessel on it is a piece by Tara Shackell **Study** Downstairs from the kitchen sits this creative workspace, with its three 'Elettra' chairs by BBPR for Arflex – one fur-covered, two upholstered in 'Graffiti Stripe' velvet by Timorous Beasties – and chrome mid-century modern coffee table (selected at auction because it reminded Mardi of homeowner Michael's glasses) sitting on a rug from Halcyon Lake. The 'Fib 55' terrazzo from Fibonacci used on the floor is continued up part of the walls, behind the bespoke shelving unit by Studio Doherty ➤



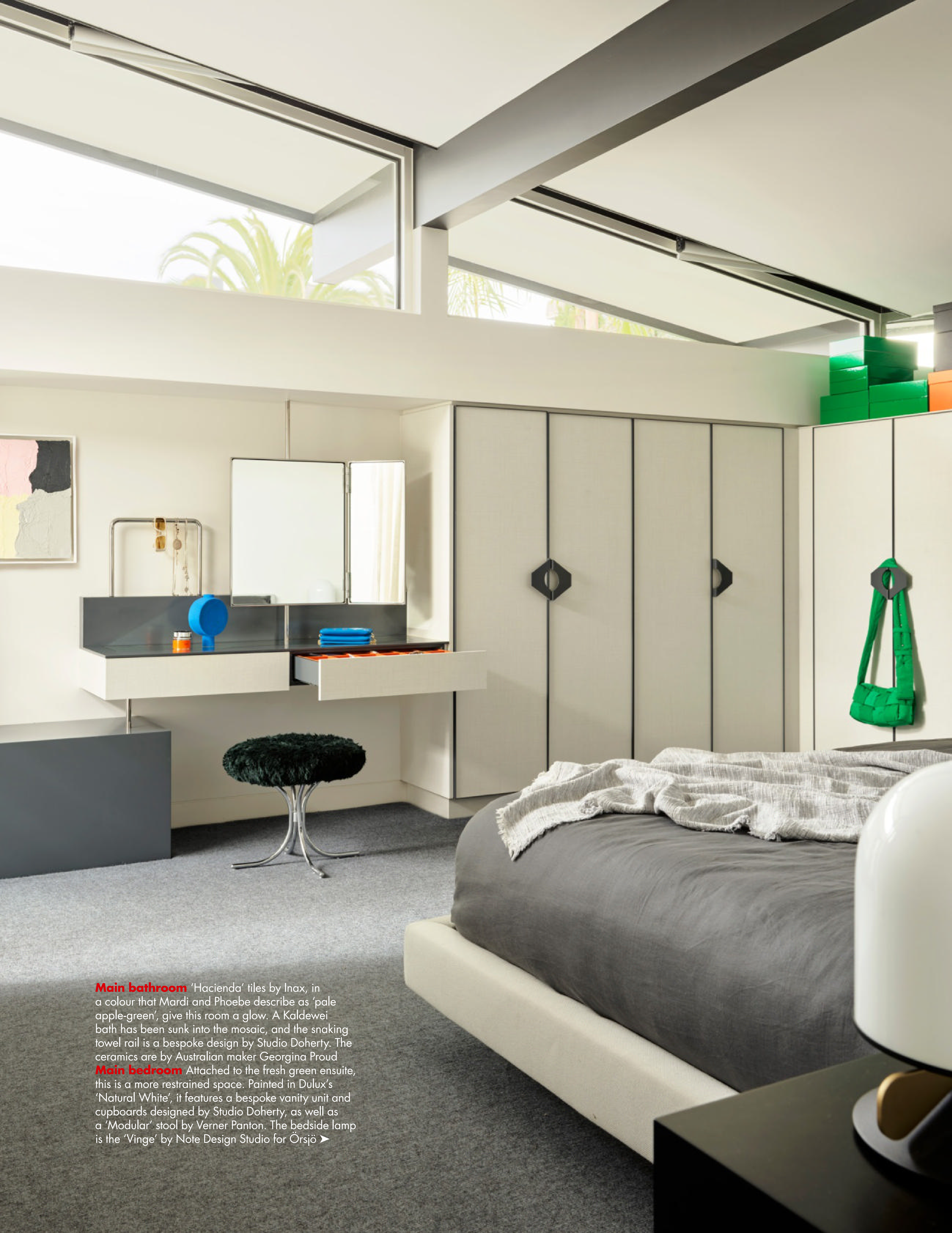


The furniture choices were influenced by mid-century Palm Springs and the audacious designs of the 1980s

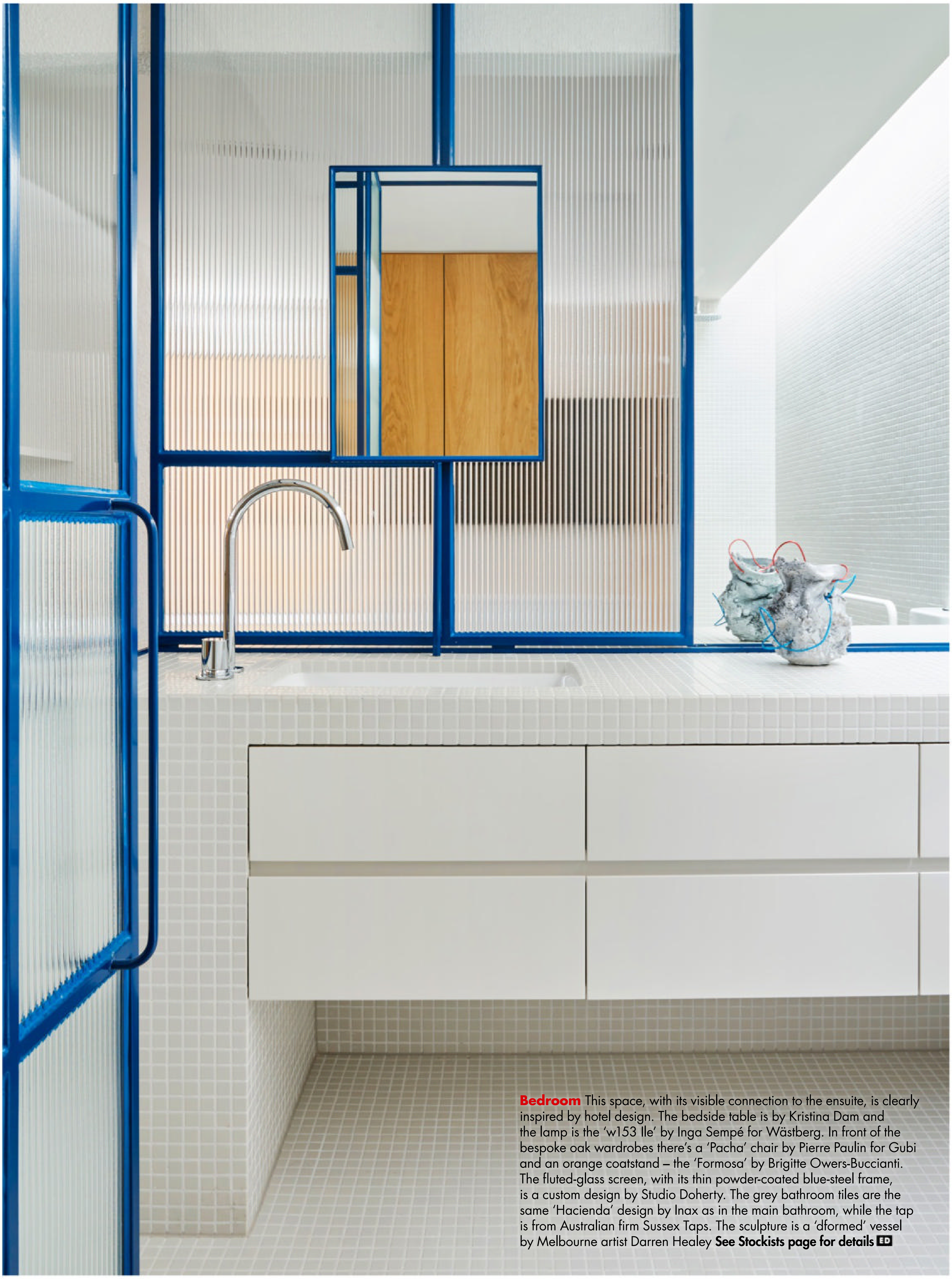


Terrace Two 'Sam Son' chairs by Konstantin Grcic for Magis and a 'Circula' outdoor coffee table from Blu Dot are placed in this space behind the dining area, which provides a bird's-eye view of the pool below **Poolside** This window, built into the wall of the snug, allows an underwater look into the pool. The stairs are clad in 'Polarity' floor tiles by Fibonacci and the artwork above the window is *It's only you down there sleep with the tides* by Rosie Mudge. All of the garden landscaping was done by Mud Office ➤

‘When we first stepped into the bathroom, it was overwhelming. It has real zing’



Main bathroom 'Hacienda' tiles by Inax, in a colour that Mardi and Phoebe describe as 'pale apple-green', give this room a glow. A Kaldewei bath has been sunk into the mosaic, and the snaking towel rail is a bespoke design by Studio Doherty. The ceramics are by Australian maker Georgina Proud **Main bedroom** Attached to the fresh green ensuite, this is a more restrained space. Painted in Dulux's 'Natural White', it features a bespoke vanity unit and cupboards designed by Studio Doherty, as well as a 'Modular' stool by Verner Panton. The bedside lamp is the 'Vinge' by Note Design Studio for Örsjö ➤

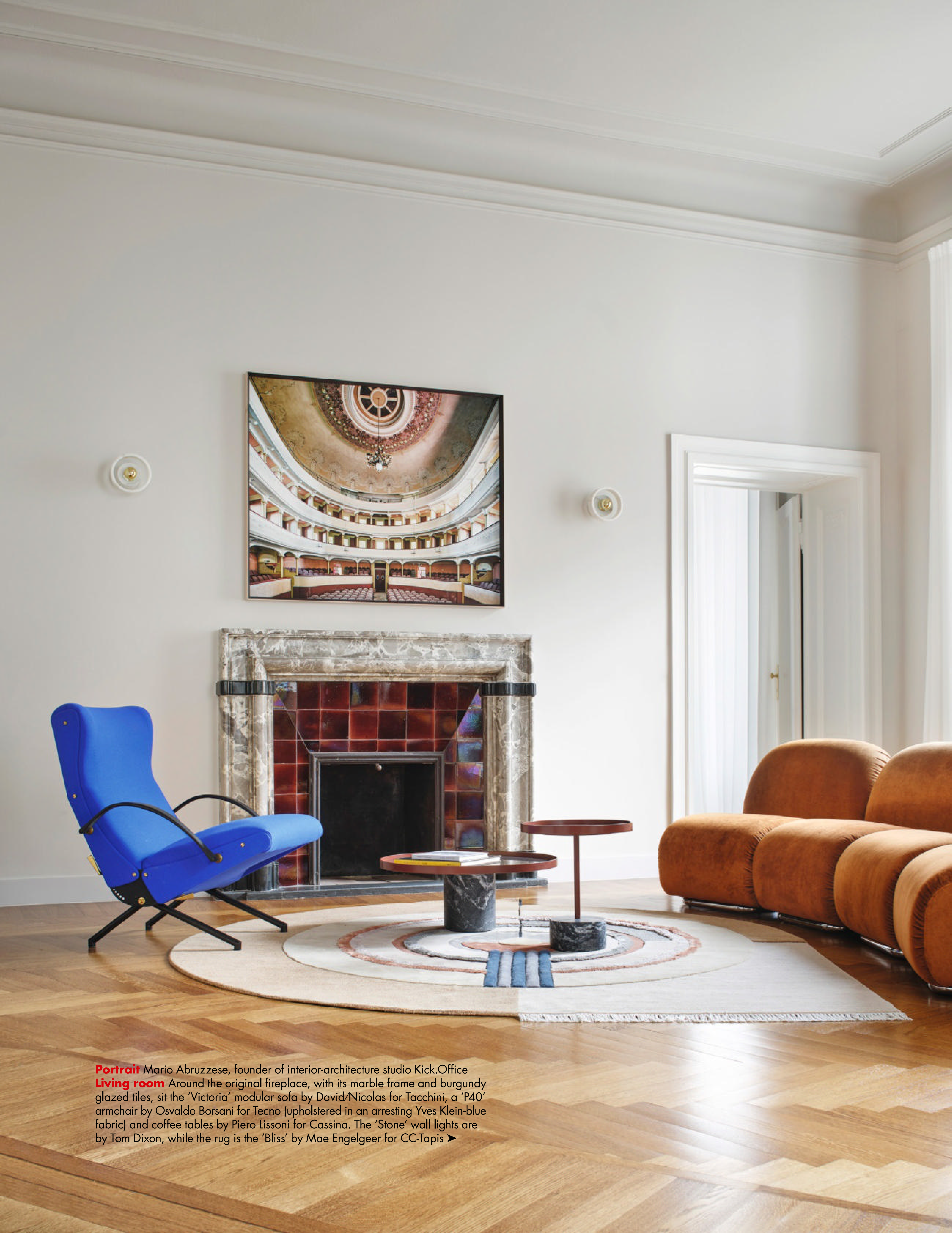


Bedroom This space, with its visible connection to the ensuite, is clearly inspired by hotel design. The bedside table is by Kristina Dam and the lamp is the 'w153 Ile' by Inga Sempé for Wästberg. In front of the bespoke oak wardrobes there's a 'Pacha' chair by Pierre Paulin for Gubi and an orange coatstand – the 'Formosa' by Brigitte Owers-Buccianti. The fluted-glass screen, with its thin powder-coated blue-steel frame, is a custom design by Studio Doherty. The grey bathroom tiles are the same 'Hacienda' design by Inax as in the main bathroom, while the tap is from Australian firm Sussex Taps. The sculpture is a 'dformed' vessel by Melbourne artist Darren Healey **See Stockists page for details ED**

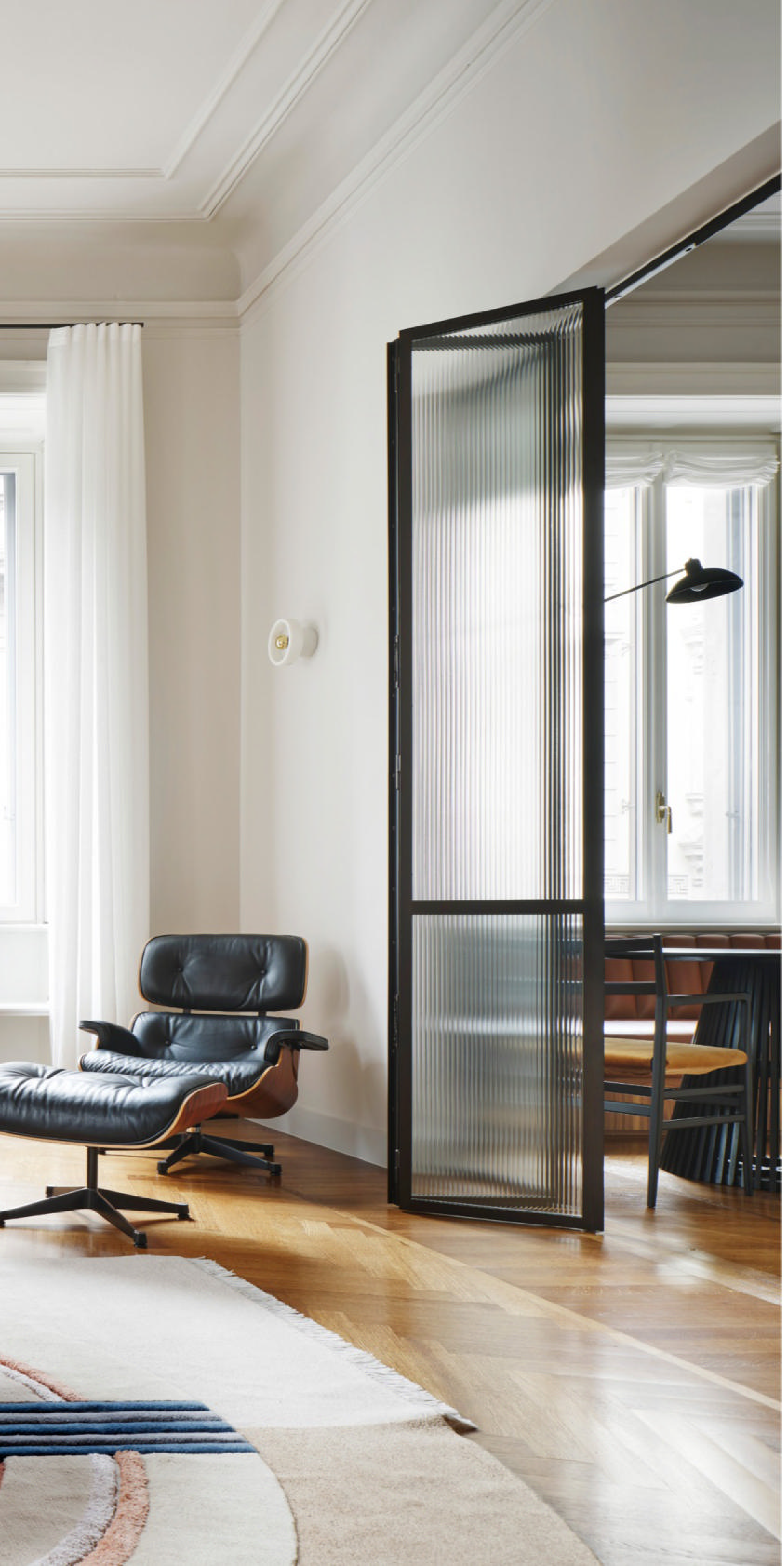
The masters' plan

A roll-call of Italian architecture's biggest names inspired a young studio's renovation of this Milan apartment

WORDS **FRANCESCA BENEDETTO**
PHOTOGRAPHY **ALBERTO STRADA**



Portrait Mario Abruzzese, founder of interior-architecture studio Kick.Office
Living room Around the original fireplace, with its marble frame and burgundy glazed tiles, sit the 'Victoria' modular sofa by David/Nicolas for Tacchini, a 'P40' armchair by Osvaldo Borsani for Tecno (upholstered in an arresting Yves Klein-blue fabric) and coffee tables by Piero Lissoni for Cassina. The 'Stone' wall lights are by Tom Dixon, while the rug is the 'Bliss' by Mae Engelgeer for CC-Tapis ➤



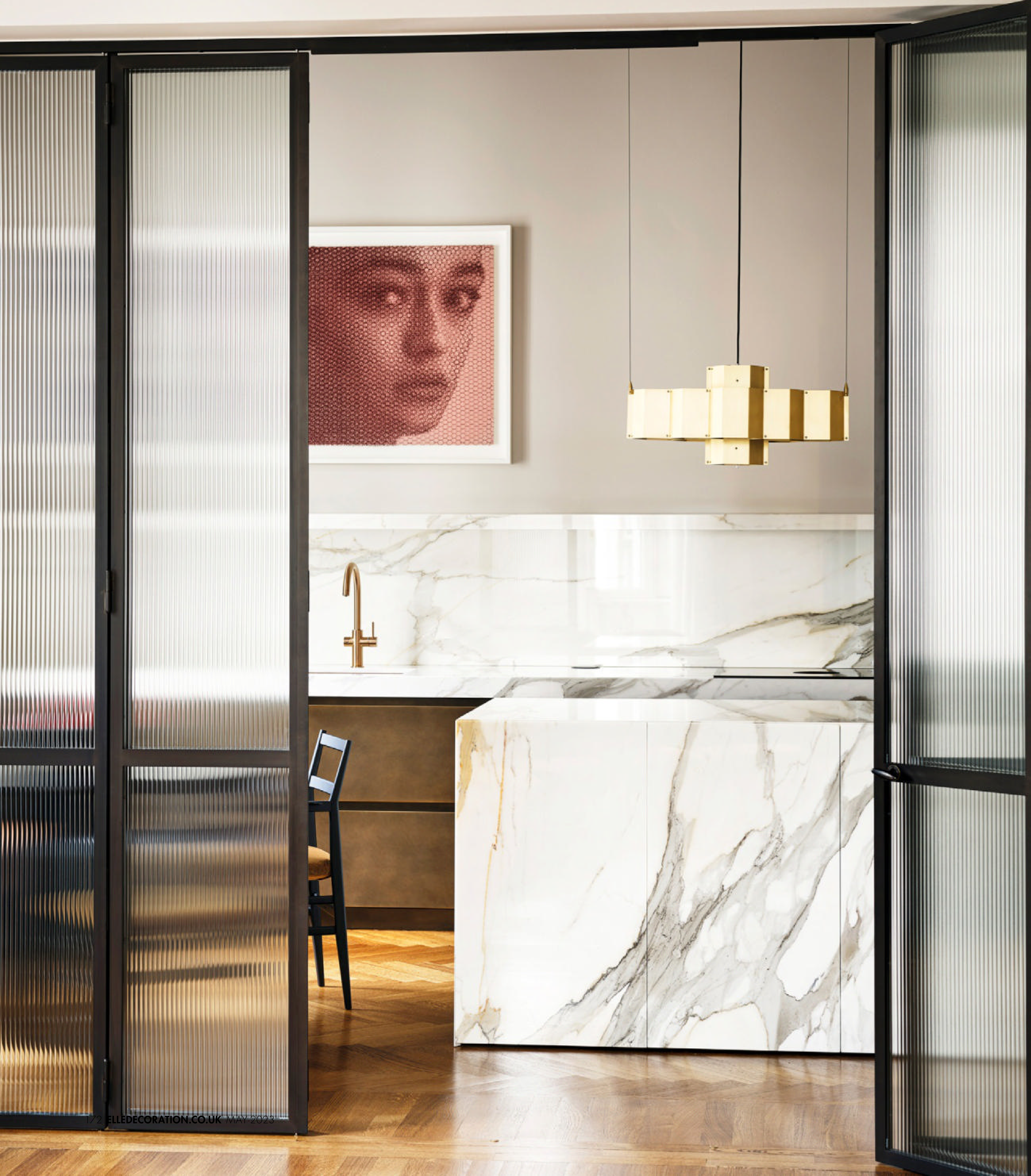
'This project wouldn't have been the same without Piero Portaluppi's work at Villa Necchi Campiglio,' confides Mario Abruzzese, the founder of architecture studio Kick.Office. When he and his team of young designers began work on the renovation and interior design of this 19th-century apartment, located on a crossroads in one of the most exclusive districts in Milan, Portaluppi's masterpiece (the eternally elegant backdrop to films such as *House of Gucci* and *I Am Love*) informed many of their decisions.

'We looked to its successful balance of bourgeois sophistication and technical innovation, all shot through with a dose of nonconformism,' says Abruzzese. To that end, the designers paired restored original features (the mouldings, the living-room fireplace) with brand-new oak floorboards – chosen to replace ancient, damaged tiles and arranged in a dynamic layout that helps to accentuate the form of the rooms. The latter is a trick inspired by another titan of the Italian design world, Luigi Caccia Dominioni, whose skilful attention to geometry can be seen in his project on Via Vigoni, with its rectangular spaces and softly rounded corners organised around a polygonal vault.

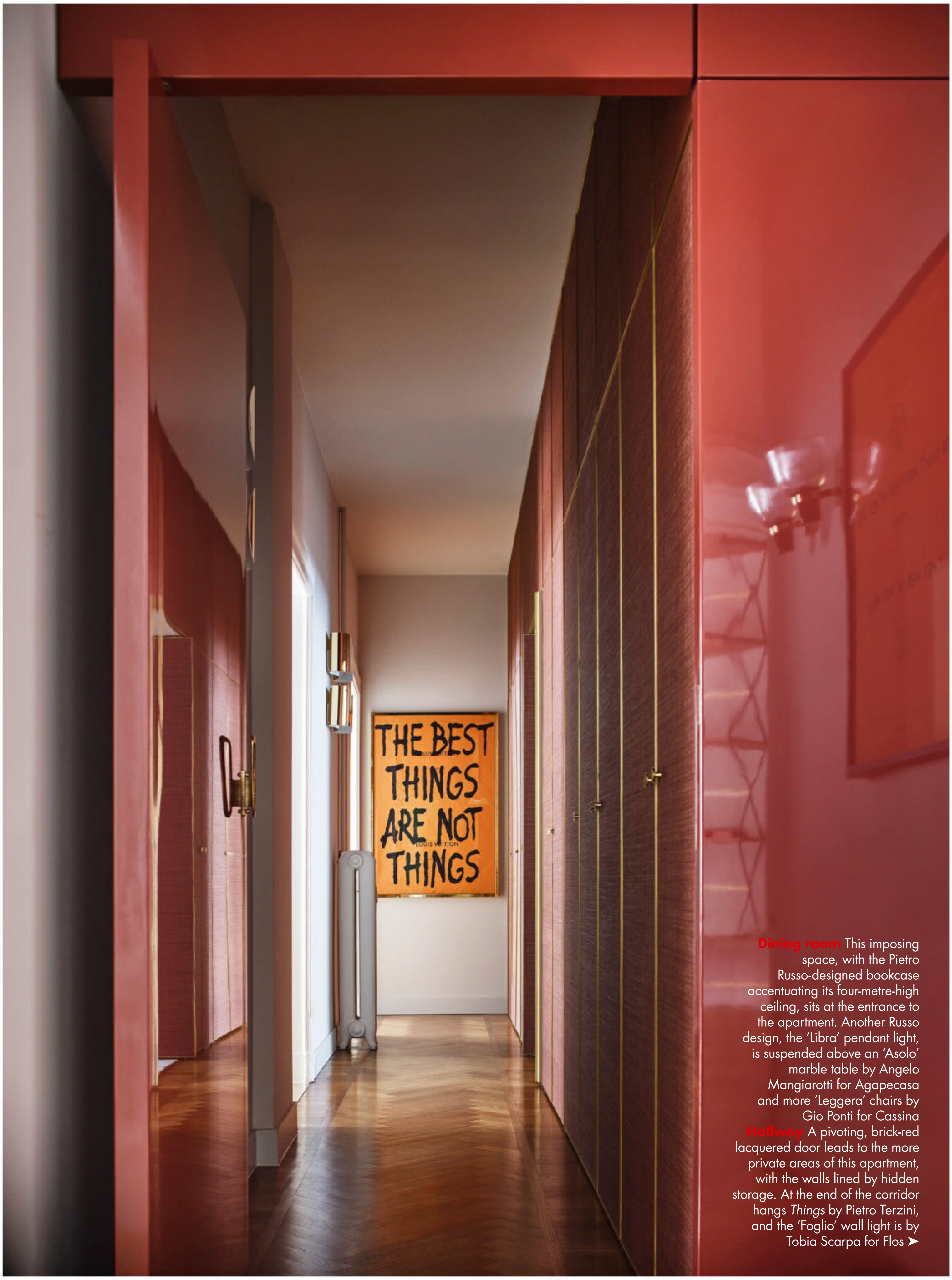
'The owner wanted a place that worked as a welcoming refuge, but also somewhere that would be a base for their two sons, who were returning to Italy after time spent abroad,' Abruzzese tells us. We can think of no better homecoming than this celebration of Italian creative excellence past, present and future. *kickoffice.net*

Living room In this more expansive view of the space, the 'Victoria' sofa by David/Nicolas for Tacchini (upholstered in cinnamon-coloured velvet) and Piero Lissoni-designed coffee tables by Cassina are joined by a 1950s floor lamp and an 'Eames' lounge chair and ottoman by Charles and Ray Eames for Vitra, as well as a 'Plinto' marble side table from the '3030' collection by Kick.Office for Bianco67 ➤

Kitchen Separated from the large living room by fluted-glass doors, this space features custom-designed cabinetry by Italian brand Aster Cucine. Above the marble island hangs a brass pendant light from the 'Metropolis' collection by Pietro Russo. The artwork on the wall is by Giorgio Tentolini. In the corner, there's a small breakfast area, comprising a bespoke, black-stained ash table surrounded by a matching bench and 'Leggera' chairs by Gio Ponti for Cassina. The wall lamp suspended above is by Lambert & Fils ➤

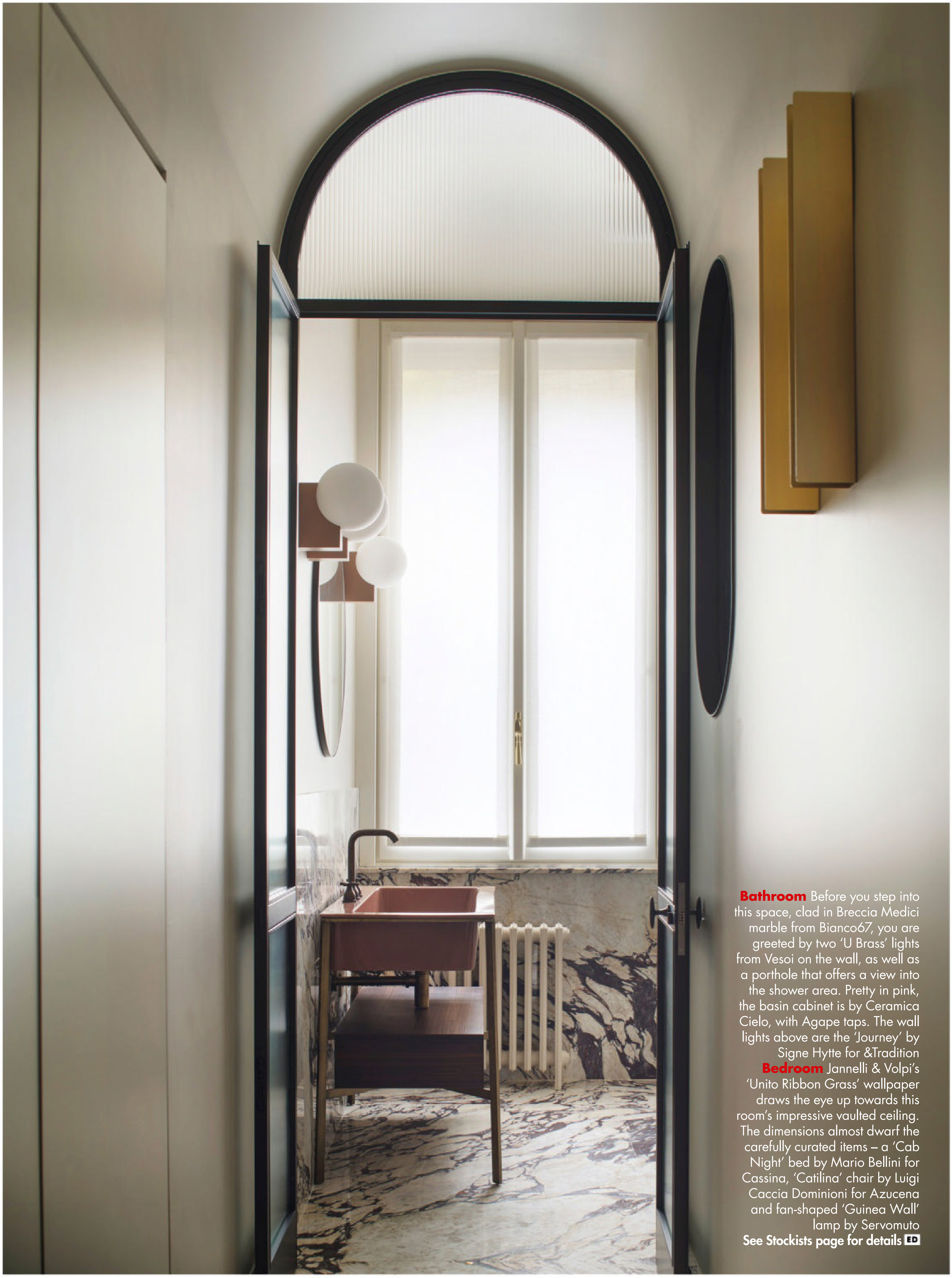


‘We looked to Villa Necchi’s balance of bourgeois sophistication and technical innovation, all shot through with a dose of nonconformism’

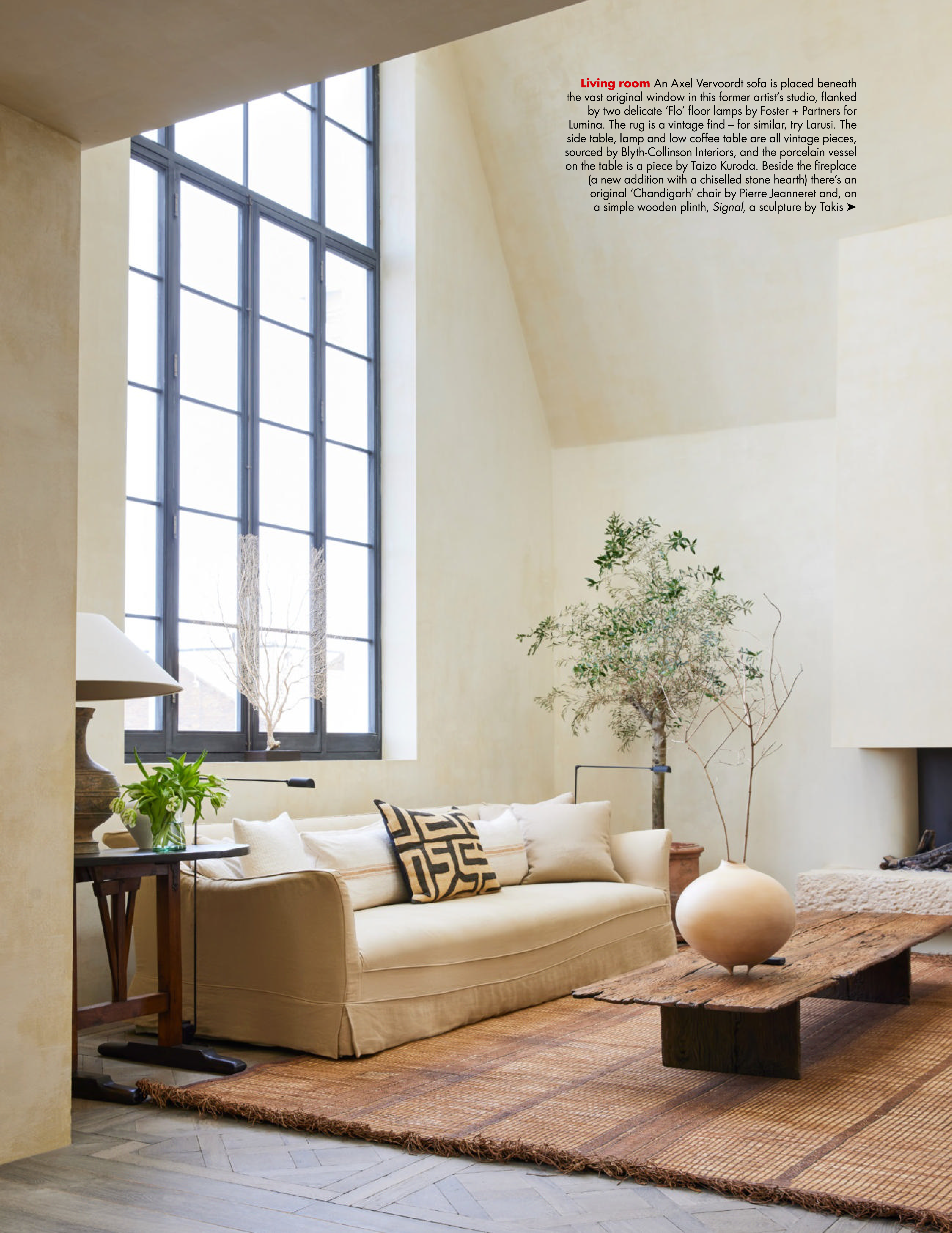


Dining room This imposing space, with the Pietro Russo-designed bookcase accentuating its four-metre-high ceiling, sits at the entrance to the apartment. Another Russo design, the 'Libra' pendant light, is suspended above an 'Asolo' marble table by Angelo Mangiarotti for Agapecasa and more 'Leggera' chairs by Gio Ponti for Cassina

Hallway A pivoting, brick-red lacquered door leads to the more private areas of this apartment, with the walls lined by hidden storage. At the end of the corridor hangs *Things* by Pietro Terzini, and the 'Foglio' wall light is by Tobia Scarpa for Flos ➤



Bathroom Before you step into this space, clad in Breccia Medici marble from Bianco67, you are greeted by two 'U Brass' lights from Vesoi on the wall, as well as a porthole that offers a view into the shower area. Pretty in pink, the basin cabinet is by Ceramica Cielo, with Agape taps. The wall lights above are the 'Journey' by Signe Hytte for &Tradition **Bedroom** Jannelli & Volpi's 'Unito Ribbon Grass' wallpaper draws the eye up towards this room's impressive vaulted ceiling. The dimensions almost dwarf the carefully curated items – a 'Cab Night' bed by Mario Bellini for Cassina, 'Catilina' chair by Luigi Caccia Dominioni for Azucena and fan-shaped 'Guinea Wall' lamp by Servomuto **See Stockists page for details** ED

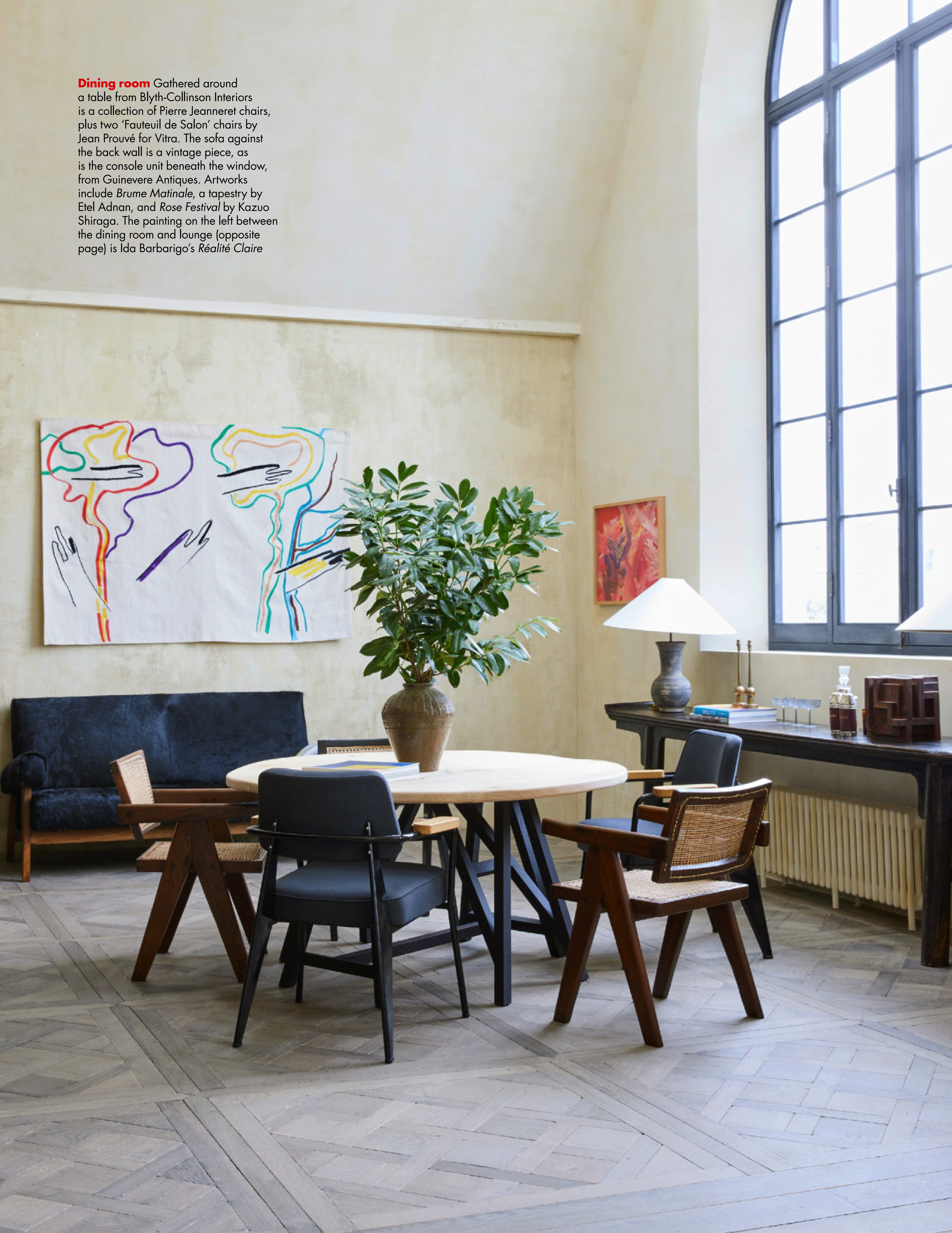


Living room An Axel Vervoordt sofa is placed beneath the vast original window in this former artist's studio, flanked by two delicate 'Flo' floor lamps by Foster + Partners for Lumina. The rug is a vintage find – for similar, try Larusi. The side table, lamp and low coffee table are all vintage pieces, sourced by Blyth-Collinson Interiors, and the porcelain vessel on the table is a piece by Taizo Kuroda. Beside the fireplace (a new addition with a chiselled stone hearth) there's an original 'Chandigarh' chair by Pierre Jeanneret and, on a simple wooden plinth, *Signal*, a sculpture by Takis ➤

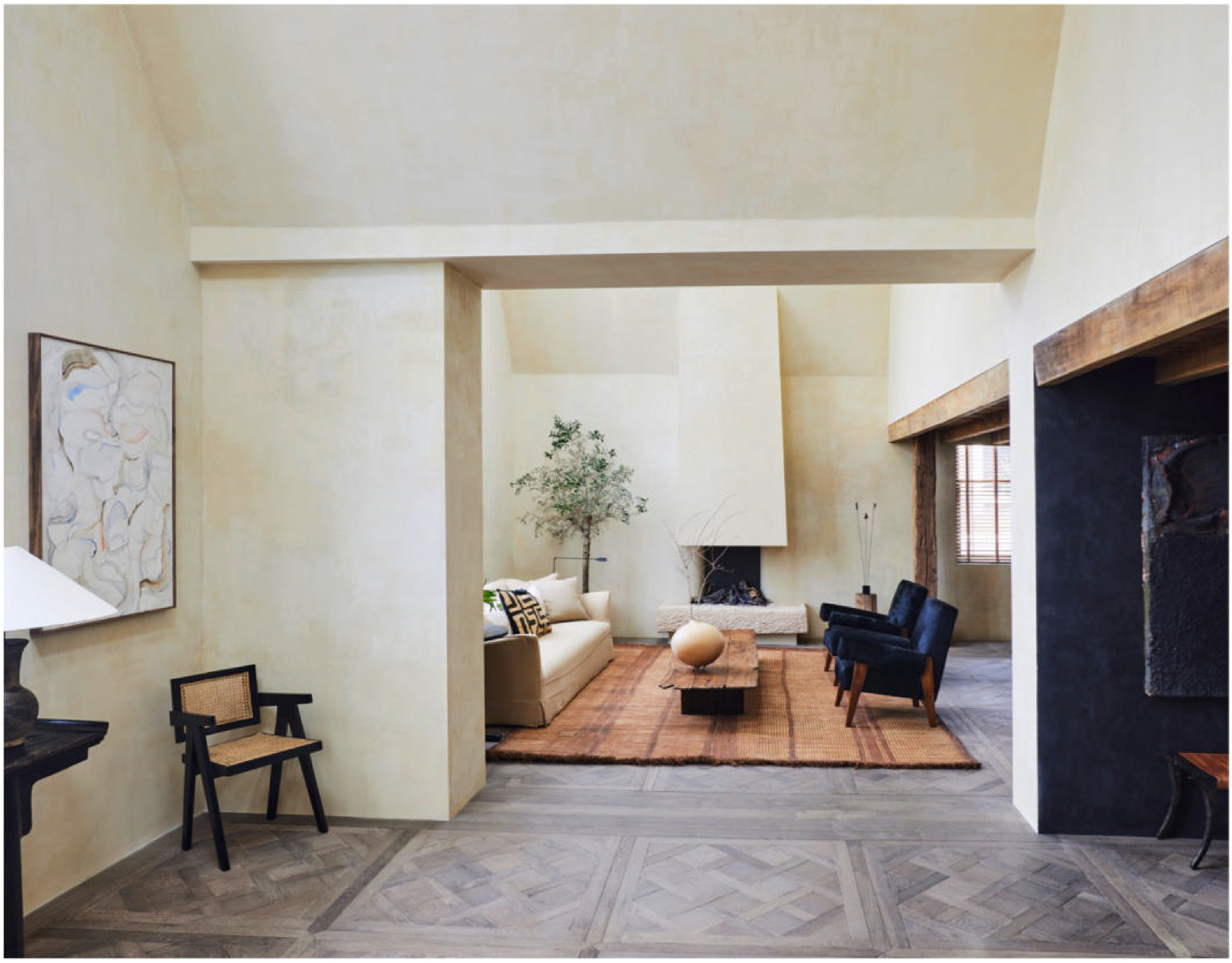
‘Your home should be a neutral canvas; art brings the colour and charm’

This is the philosophy of Belgian minimalist designer and curator Axel Vervoordt, whose approach to interiors inspired art collector Rafic Said, the owner of this home in Notting Hill

WORDS **CLARE SARTIN**
PHOTOGRAPHY **KATE MARTIN**



Dining room Gathered around a table from Blyth-Collinson Interiors is a collection of Pierre Jeanneret chairs, plus two 'Fauteuil de Salon' chairs by Jean Prouvé for Vitra. The sofa against the back wall is a vintage piece, as is the console unit beneath the window, from Guinevere Antiques. Artworks include *Brume Matinale*, a tapestry by Etel Adnan, and *Rose Festival* by Kazuo Shiraga. The painting on the left between the dining room and lounge (opposite page) is Ida Barbarigo's *Réalité Claire*



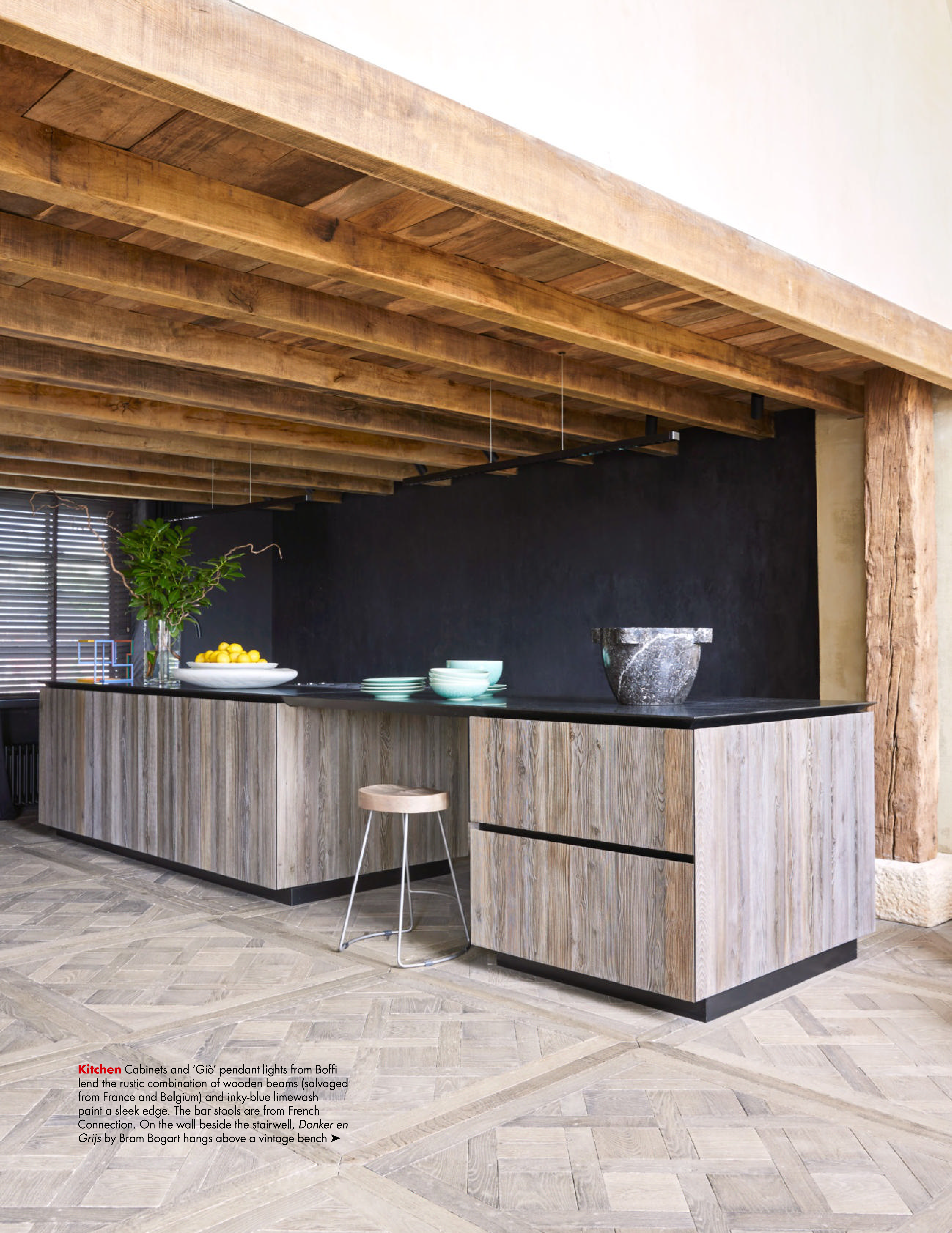
When wabi-sabi devotee and avid art collector Rafic Said, a senior managing director at private-equity firm Blackstone, first stepped inside this former artist's studio in Notting Hill, the decor was decidedly less calm and pared back than what we see today. 'There was mirrored plastic sheeting on the ceilings,' he recalls with visible disbelief. 'Although the previous owner was an Italian architect, I thought it was just weird.'

This reaction is understandable once we dig a little deeper into Rafic's interior-design inspirations. He classes French name-of-the-moment Charles Zana as a friend (they recently went on a trip to Egypt to see one of his other homes), but it is Belgian minimalist Axel Vervoordt whose influence looms largest in every room. 'I've studied him to death,' confesses Rafic. 'I have every one of his books, I've been to his castle in Antwerp and I understand his philosophy.' It's true. Vervoordt's concept of perfect imperfection is apparent from the walls – covered with hessian that has then been roughly painted over; the texture-maximising work of Will Foster Studios – to the very structure of the home itself. Working with interior designer Saskia Blyth-Collinson, Rafic added a mezzanine level into the lofty top-floor apartment. Saskia sourced reclaimed wood from Belgium and France to create a rustic, lived-in feel.

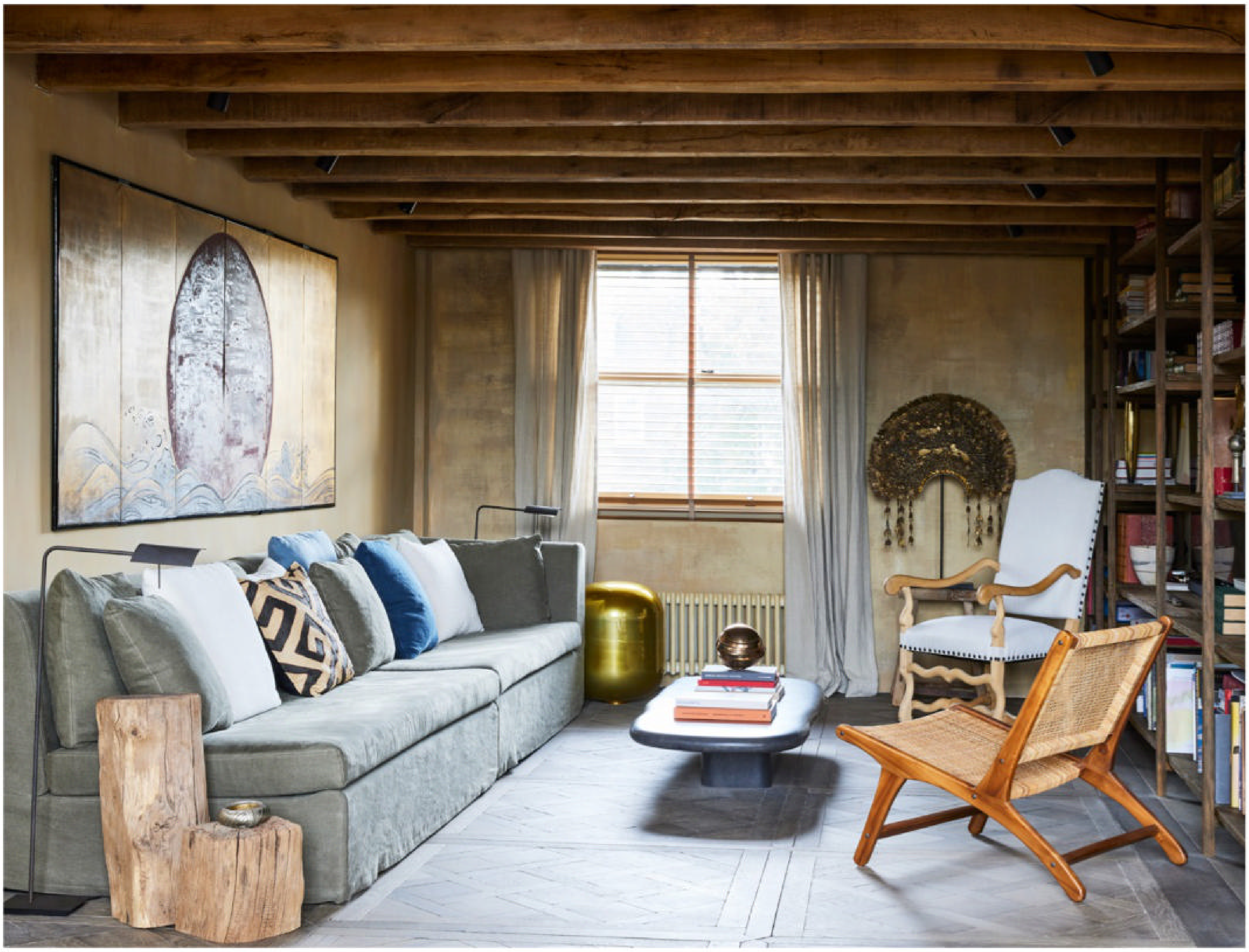
Saskia also chose salvaged Versailles parquet for the floors, and a curated mix of furniture that is either vintage or has been custom-made by local craftspeople. Perhaps most notable is the abundance of Pierre Jeanneret chairs – 'I went into overdrive because we found some originals in India and I was, like, "Buy everything!"' recalls Rafic with amusement.

Despite these instincts, Rafic would not describe himself as a furniture collector. That level of passion is reserved solely for art. Specifically, female abstract expressionist artists. A beautiful piece by the late Lebanese artist and writer Etel Adnan hangs in the dining room, alongside work by Lydia Gifford and Ida Barbarigo. Rafic's own mother is an artist, too, regularly painting at a studio nearby in Notting Hill with her friend Bobby Gill, so it should be no surprise that Rafic sees his home as a backdrop to art. It's an inviting and homely gallery space populated with the help of Arianne Piper Art Advisory.

And, like an artist, Rafic can wax lyrical about the benefits of the large leaded windows that are this home's grandest, and only, original feature. 'The apartment is good on a sunny day,' he tells us, 'but it's when there is a sunset that you get this incredible stream of light and the whole space turns golden.' *blyth-collinson.co.uk* ➤

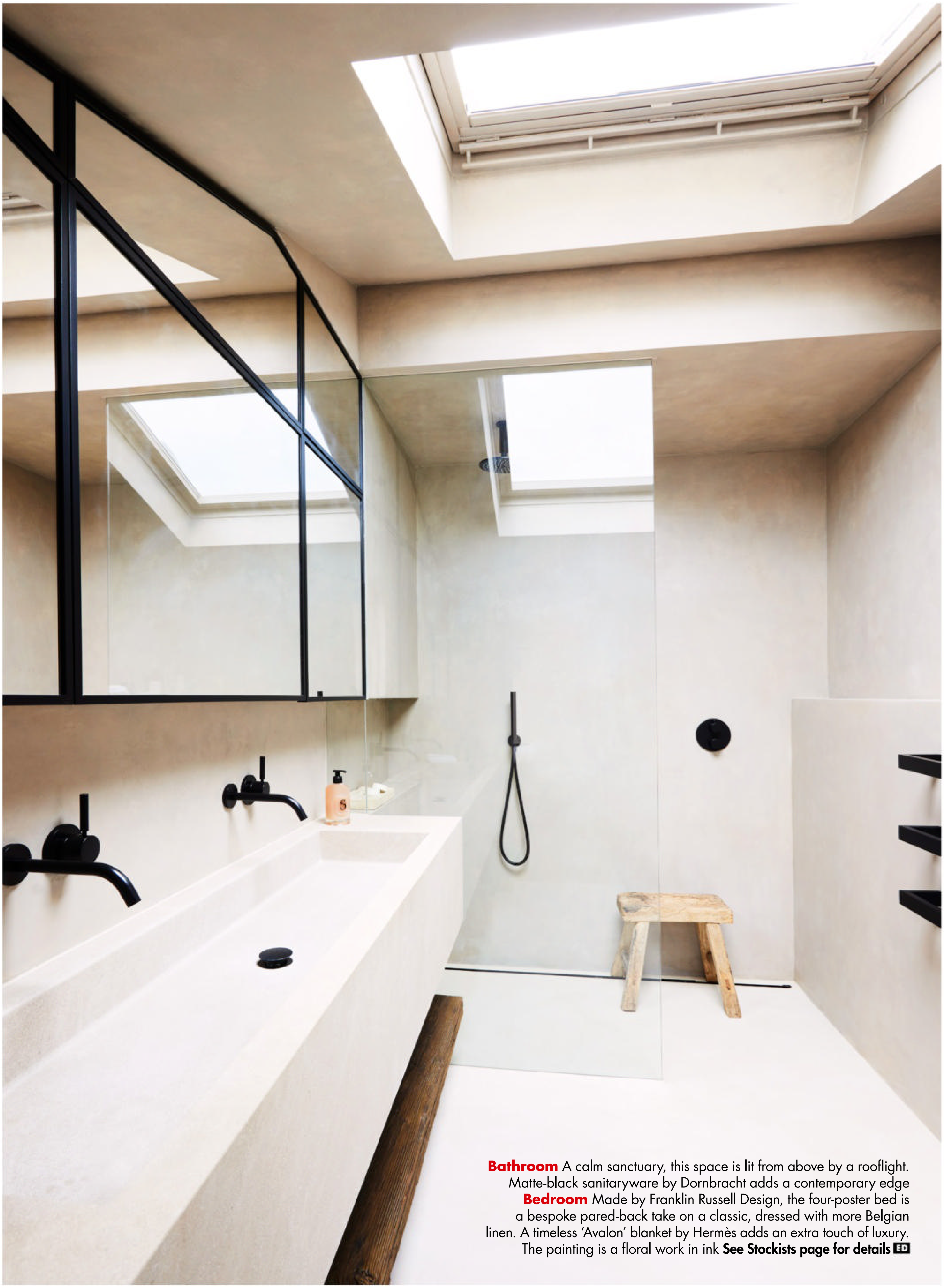


Kitchen Cabinets and 'Giò' pendant lights from Boffi lend the rustic combination of wooden beams (salvaged from France and Belgium) and inky-blue limewash paint a sleek edge. The bar stools are from French Connection. On the wall beside the stairwell, *Donker en Grijs* by Bram Bogart hangs above a vintage bench ➤



‘The apartment is good on a sunny day, but when there is a sunset you get this incredible light and the whole space turns golden’

Snug Placed above a bespoke sofa by Blyth-Collinson Interiors, this vintage screen’s gilded surface glows when the evening light hits it. Blyth-Collinson also custom-designed the stone coffee table, while the floor lamps are the ‘Flo’ by Foster + Partners for Lumina. The chairs include an antique sourced by Blyth-Collinson (by the rear wall) and a teak-and-rattan find from Zara Home. The shelving system is another bespoke design
Library This corner beside Rafic’s well-stocked bookshelves features a table from Blythe-Collinson Interiors covered in Belgian linen – for similar, try Once Milano. The chairs are vintage Pierre Jeanneret and the artwork above is *Molt* by Lydia Gifford. Here, the texture of the walls is especially visible – Will Foster Studios applied hessian, then painted over the top to carefully build this subtle result ➤



Bathroom A calm sanctuary, this space is lit from above by a rooflight. Matte-black sanitaryware by Dornbracht adds a contemporary edge
Bedroom Made by Franklin Russell Design, the four-poster bed is a bespoke pared-back take on a classic, dressed with more Belgian linen. A timeless 'Avalon' blanket by Hermès adds an extra touch of luxury. The painting is a floral work in ink **See Stockists page for details** ED

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ELLE DECORATION focus

HALLWAYS

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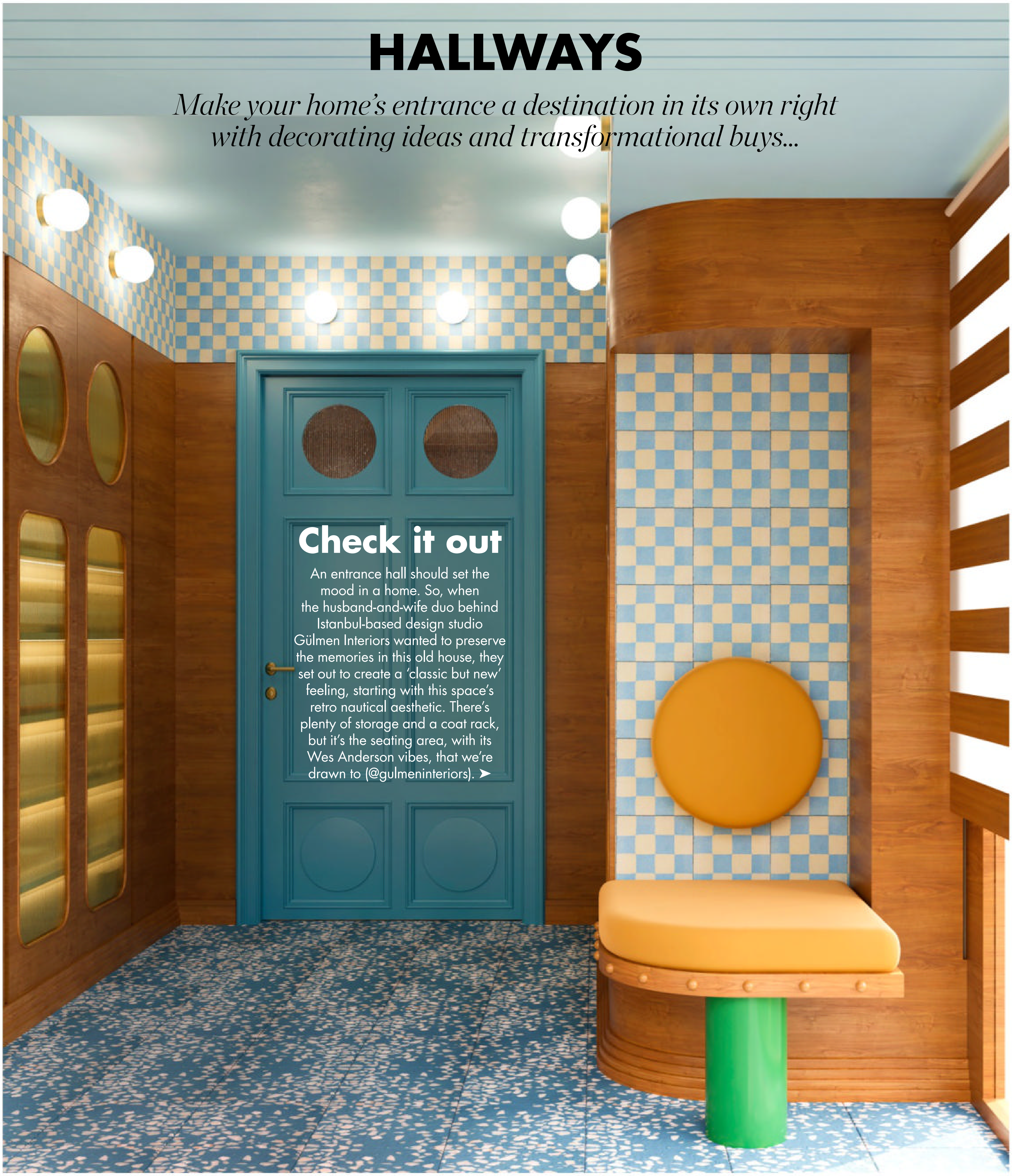

Check it out

An entrance hall should set the mood in a home. So, when the husband-and-wife duo behind Istanbul-based design studio Gülmen Interiors wanted to preserve the memories in this old house, they set out to create a 'classic but new' feeling, starting with this space's retro nautical aesthetic. There's plenty of storage and a coat rack, but it's the seating area, with its Wes Anderson vibes, that we're drawn to (@gulmeninteriors). ➤

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Welcome in colour

Start as you mean to go on and make a memorable entrance by drenching your hallway in full-on Technicolor

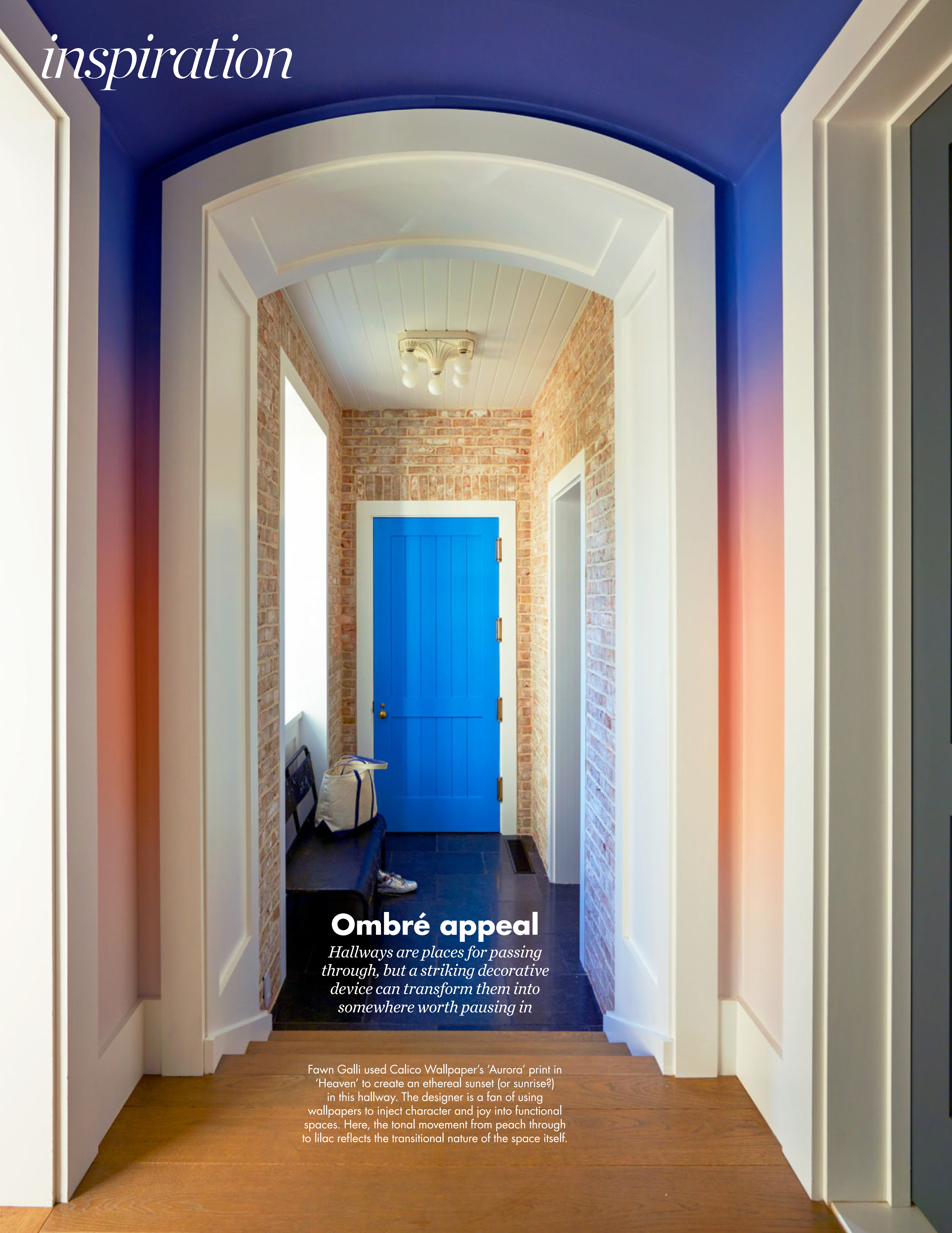
Right The atmospheric lobby of Giorgio Podimani and Riccardo Grassi's Milan apartment immediately sets the tempo for what's to come. Architect Lucio Giorgi captured the spirit of the city's neon lights, public art and bustling underground system by using Mariotti Fulget's 'Silipol' slabs (made for Milan's subway in the 1960s) on the floor and painting walls in a deep green favoured by Italian designer and architect Luigi Caccia Dominioni.

Below Visitors are enveloped by a tonal palette of reds in the hallway of this home by Kingston Lafferty Design, where colour washes the walls, console and an abstract artwork by Carlos Sangro. The scheme is grounded by the original floor tiles, while a striking ceiling pendant and brass mirror bounce light around the space.

Below right Casa Olabuenaga in Maui, Hawaii, is a rare private commission by Italian architect Ettore Sottsass. Completed in 1997, the two-level home is a masterclass in colour, starting with the hallway, where a tomato-red front door opens into a peachy-tiled lobby. Circles, squares and geometric shapes abound, while the playful pastel palette immediately makes guests feel welcome. ➤

WORDS: PHOEBE FRANGOUL PICTURES: LAURA FANTACUZZI AND MAXIME GALATI FOURCADE/LIVING INSIDE, BARBARA CORSICO, MARIKO REED/OTTO ARCHIVE

WORDS: NAME PICTURES: NAME



Ombré appeal

Hallways are places for passing through, but a striking decorative device can transform them into somewhere worth pausing in

Fawn Galli used Calico Wallpaper's 'Aurora' print in 'Heaven' to create an ethereal sunset (or sunrise?) in this hallway. The designer is a fan of using wallpapers to inject character and joy into functional spaces. Here, the tonal movement from peach through to lilac reflects the transitional nature of the space itself.

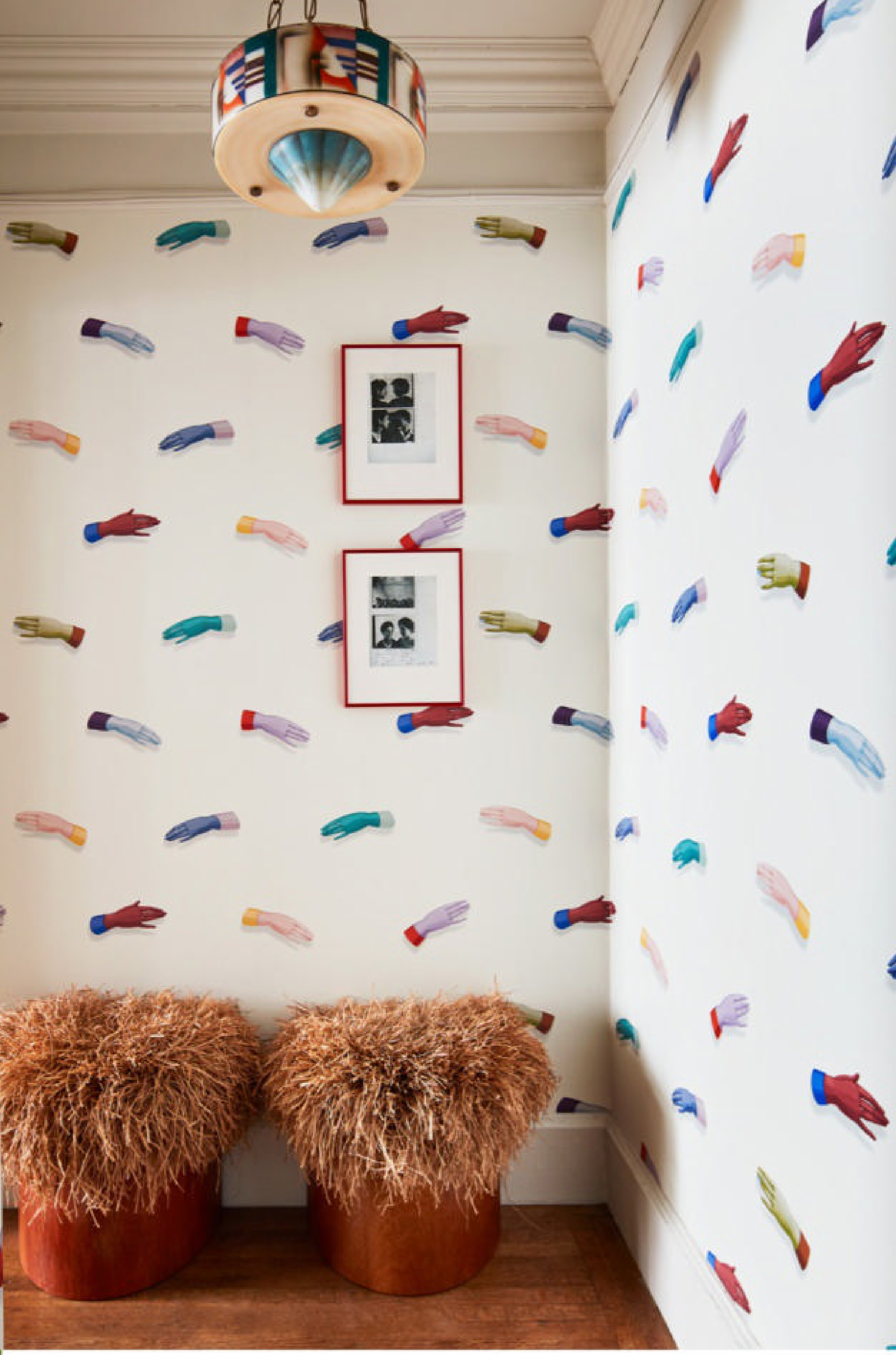
Step into pattern

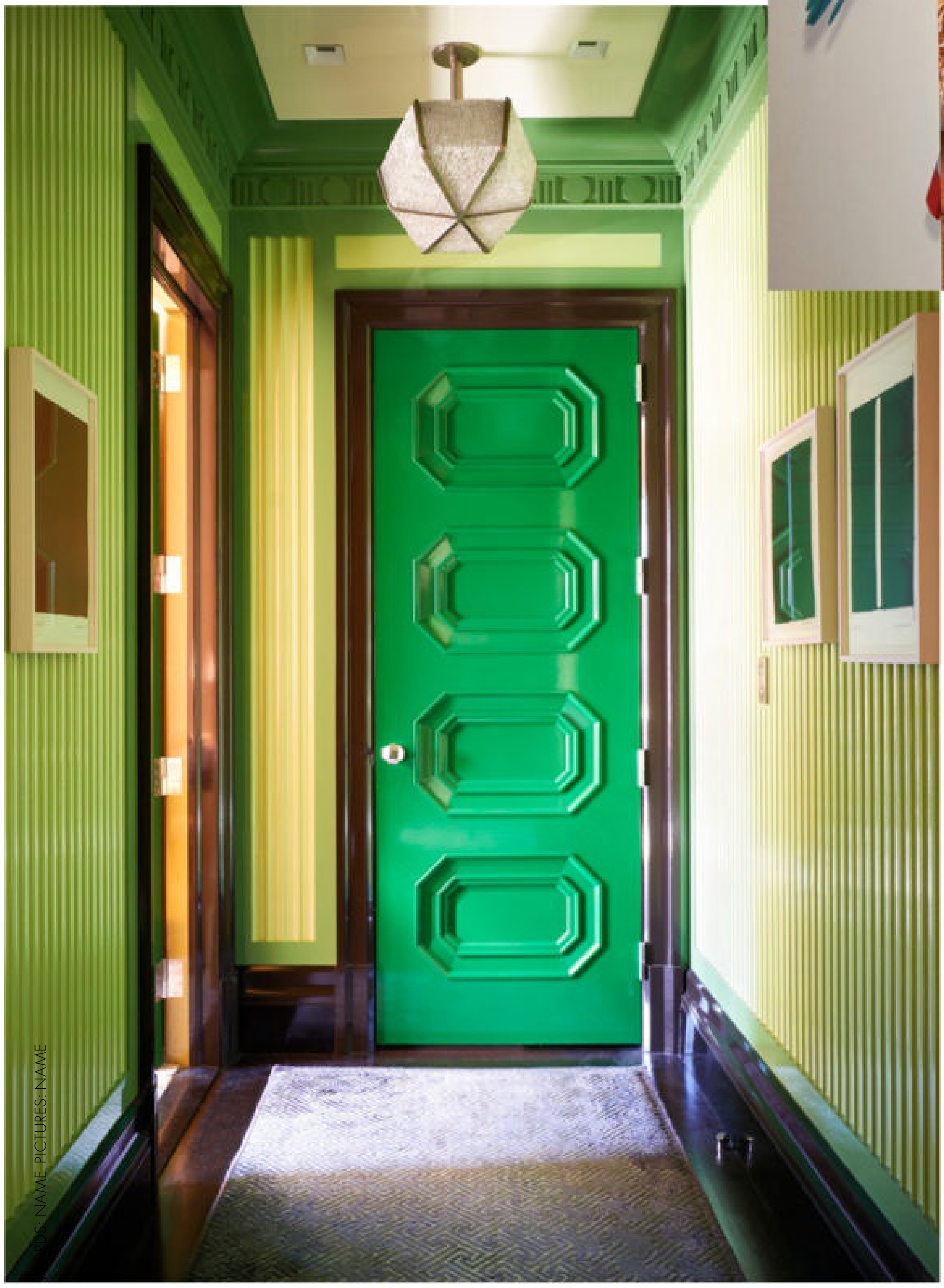
A small but perfectly formed entrance is the ideal place to make a statement (and raise a smile) with a flamboyant wallpaper

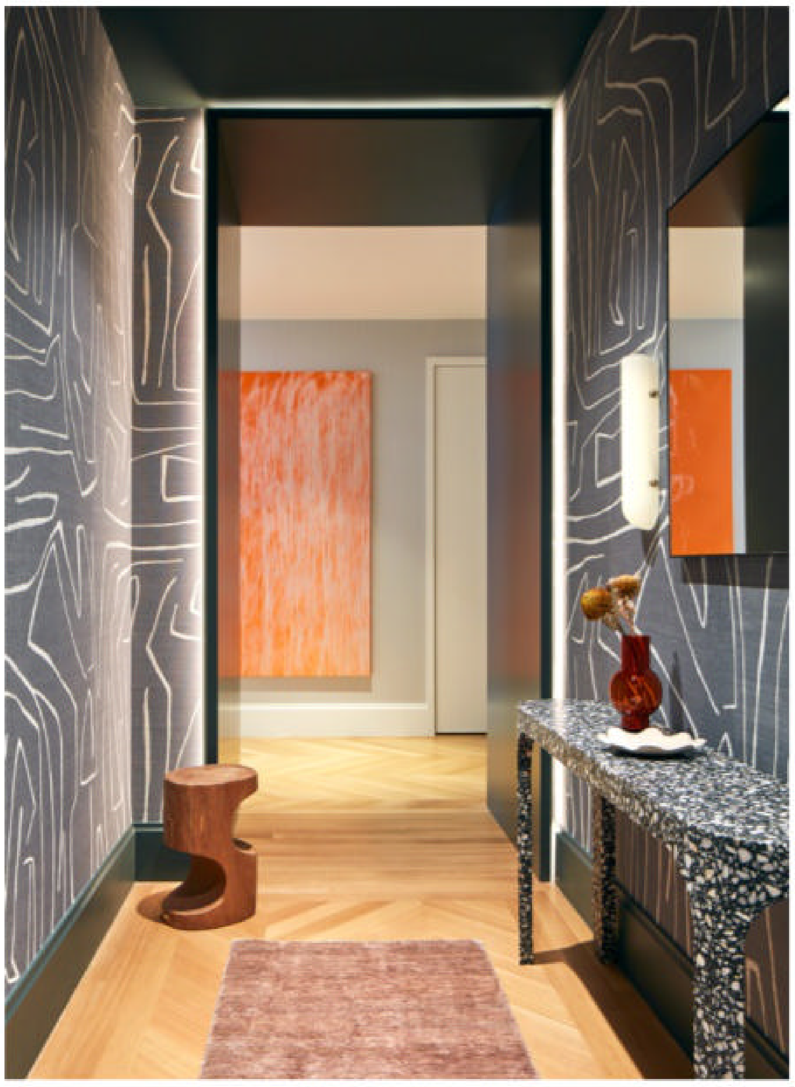
Right With its surreal 'Manos' wallpaper by Schumacher and a pair of mop-topped stools by New York-based furniture studio Green River Project, the entry hall of designer Adam Charlap Hyman's NYC apartment feels like a portal to a magical wonderland.

Below We love a space where every available inch counts – and that doesn't take itself too seriously. This lobby in a New York home designed by SR Gambrel is giving serious Emerald City vibes with its textural striped walls (try Arte's 'Velveteen' wallcovering in the 'Ridge' pattern for a softer take on this look) and absinthe-green door – an expression of pure escapism.

Below right In this Manhattan apartment designed by Danny Forster & Architecture, the entryway serves to build a sense of anticipation before astonishing views of Central Park are revealed through picture windows in the room beyond. American designer Kelly Wearstler's 'Graffito' wallpaper in grey creates a cocooning feel, while the dark, painted ceiling adds extra drama. ➤







PICTURES: RICHARD POWERS, STEPHEN KENT JOHNSON/OTTO ARCHIVE, TY COLE/OTTO ARCHIVE, BJORN WALLANDER/OTTO ARCHIVE

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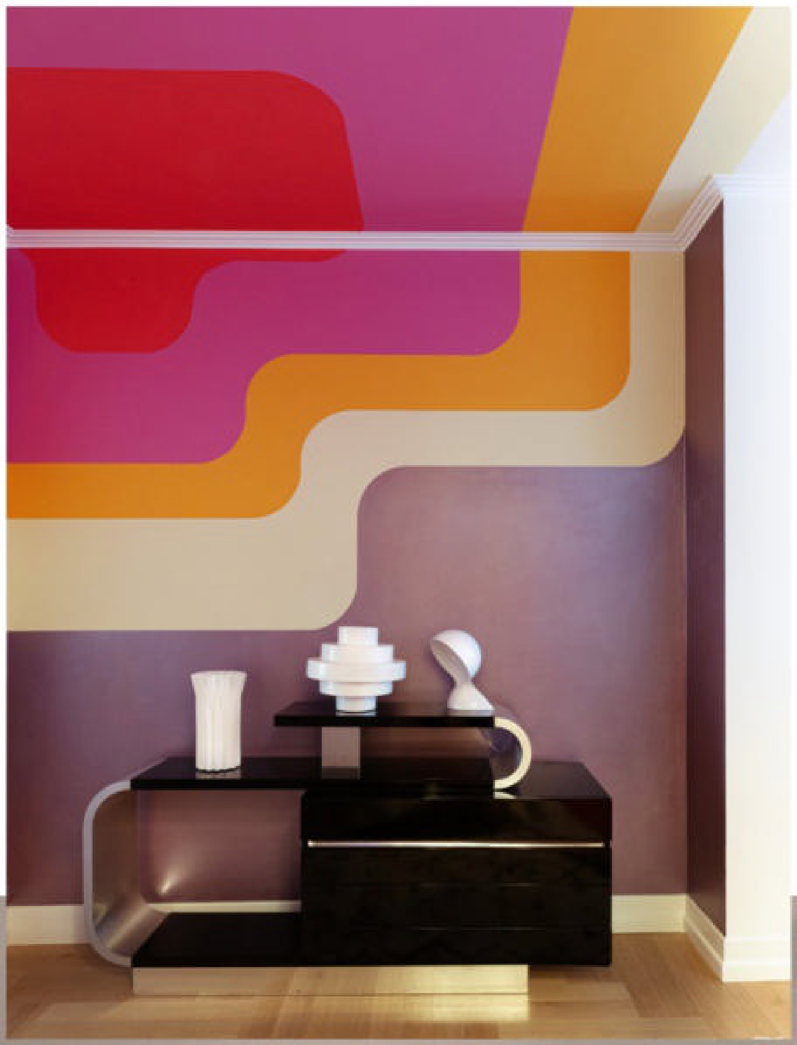

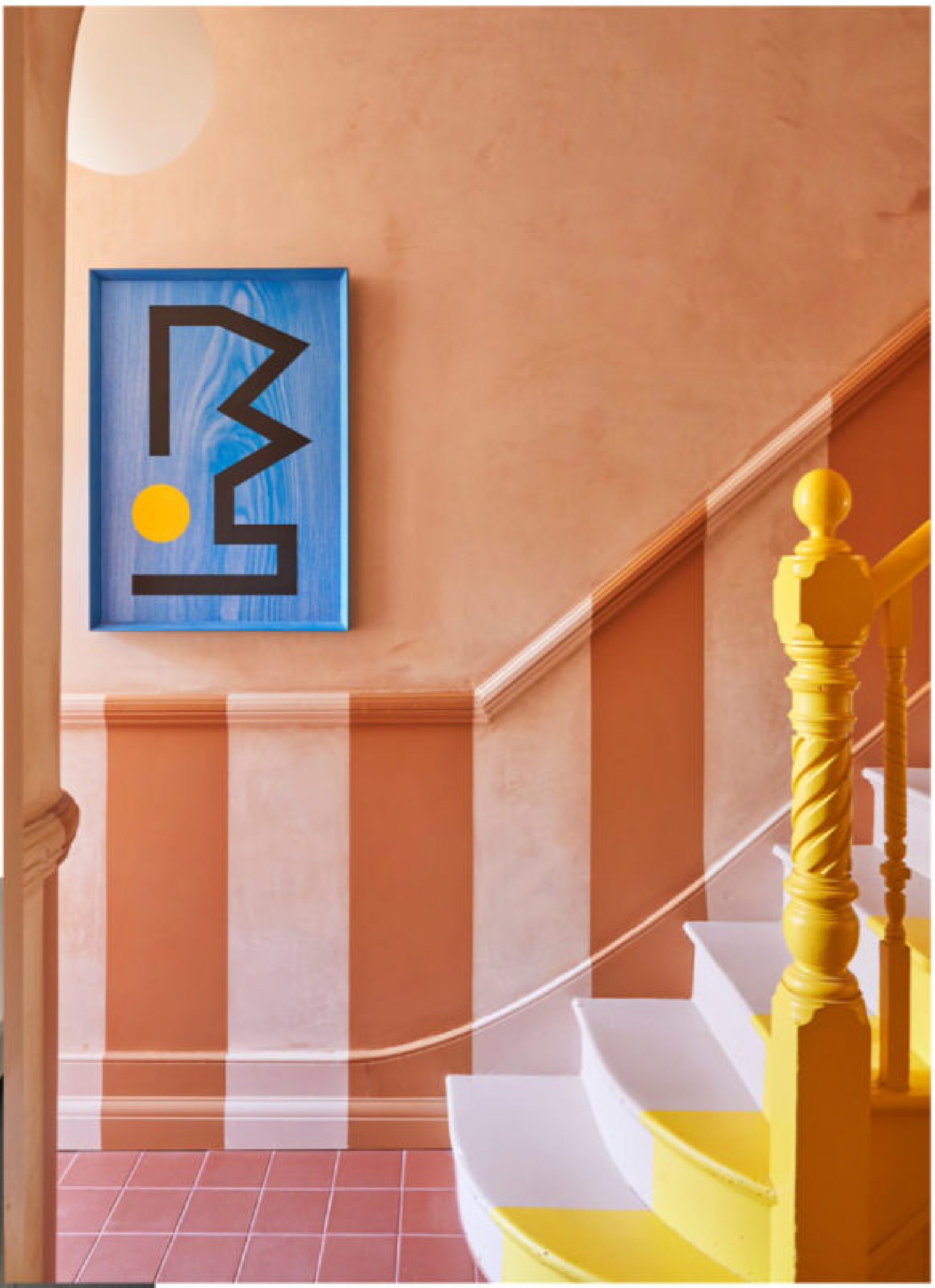

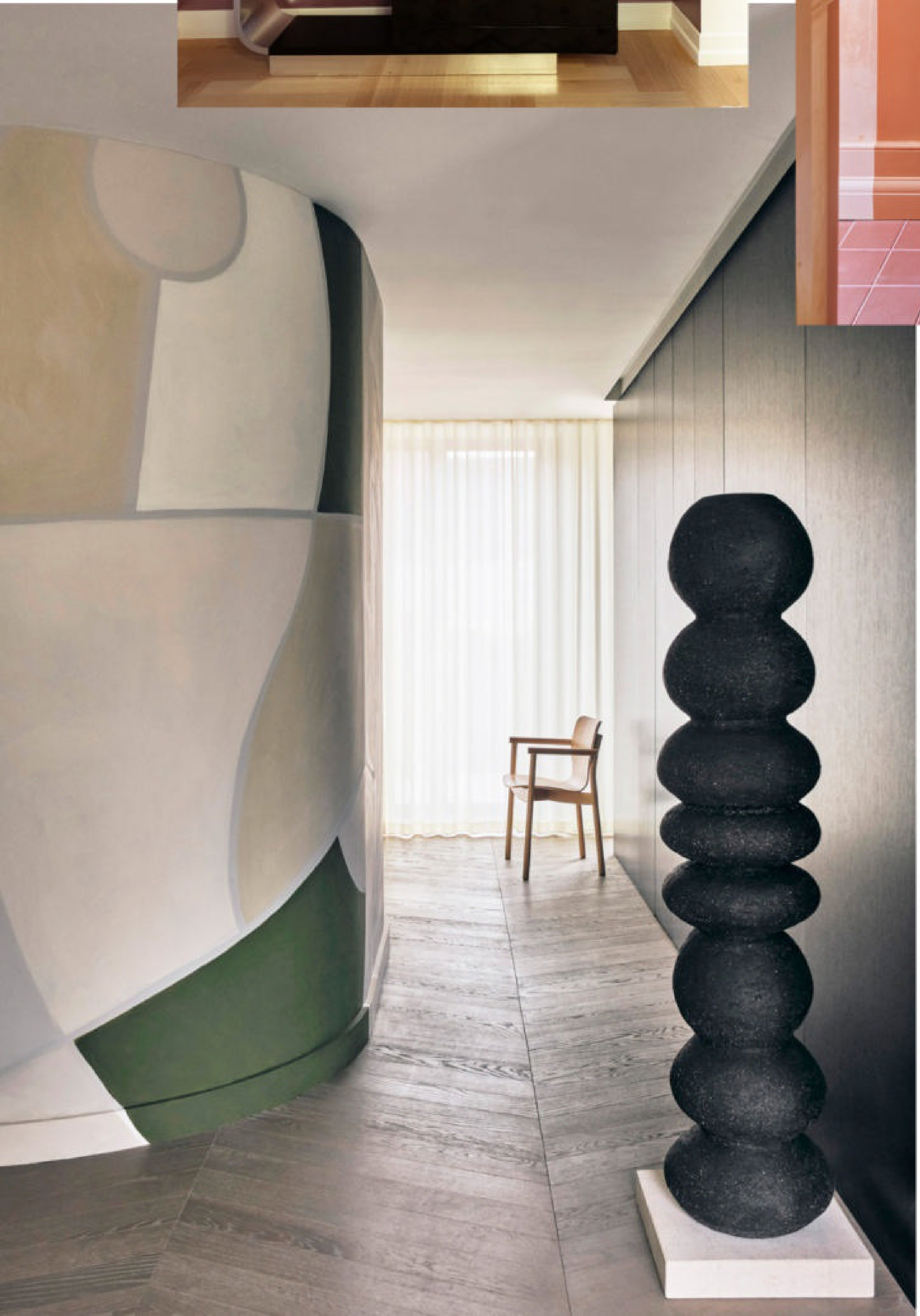

Artistic flair

Transitional spaces are ripe for creative expression – use walls and ceilings as your canvas and be bold with the paint brush

Above left In her family home in Milan, architect and interior designer Patricia Bohrer fearlessly covered the walls and ceiling in a groovy 1970s-style mural that transforms what could be a mundane space in other hands into something energising and extraordinary.

Above Studio Rhonda gave this north-London home a joyful makeover, starting with the hallway, where the lower walls are painted in a broad stripe – the colours taken from the original quarry tiles on the floor – and a sunshine-hued bannister appears to 'seep' onto the stairs themselves. It's a playful take on Victorian decorating traditions that perfectly demonstrates the transformative power of a lick of paint.

Left In the ELLE Decoration penthouse in Covent Garden, the generous corridor has a contemplative, gallery-like feel thanks to a totemic sculpture from MAH Gallery and an abstract mural wrapping around the curved internal wall, painted by Adriana Jaros, which draws the eye into the rest of the apartment. ➤

PICTURES: MONICA SPEZIA/LIVING INSIDE, VEERLE EVENS, BEN ANDERS

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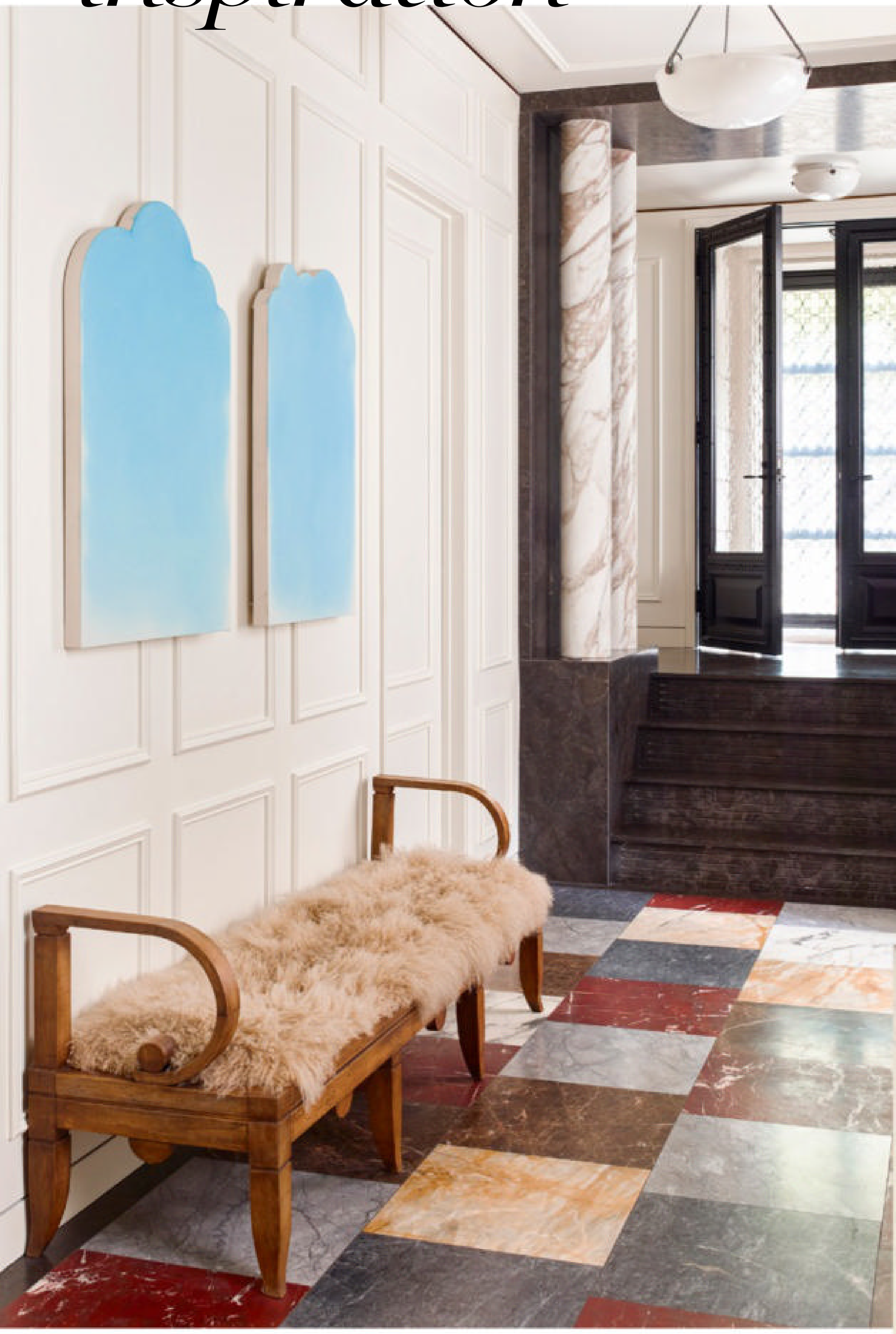


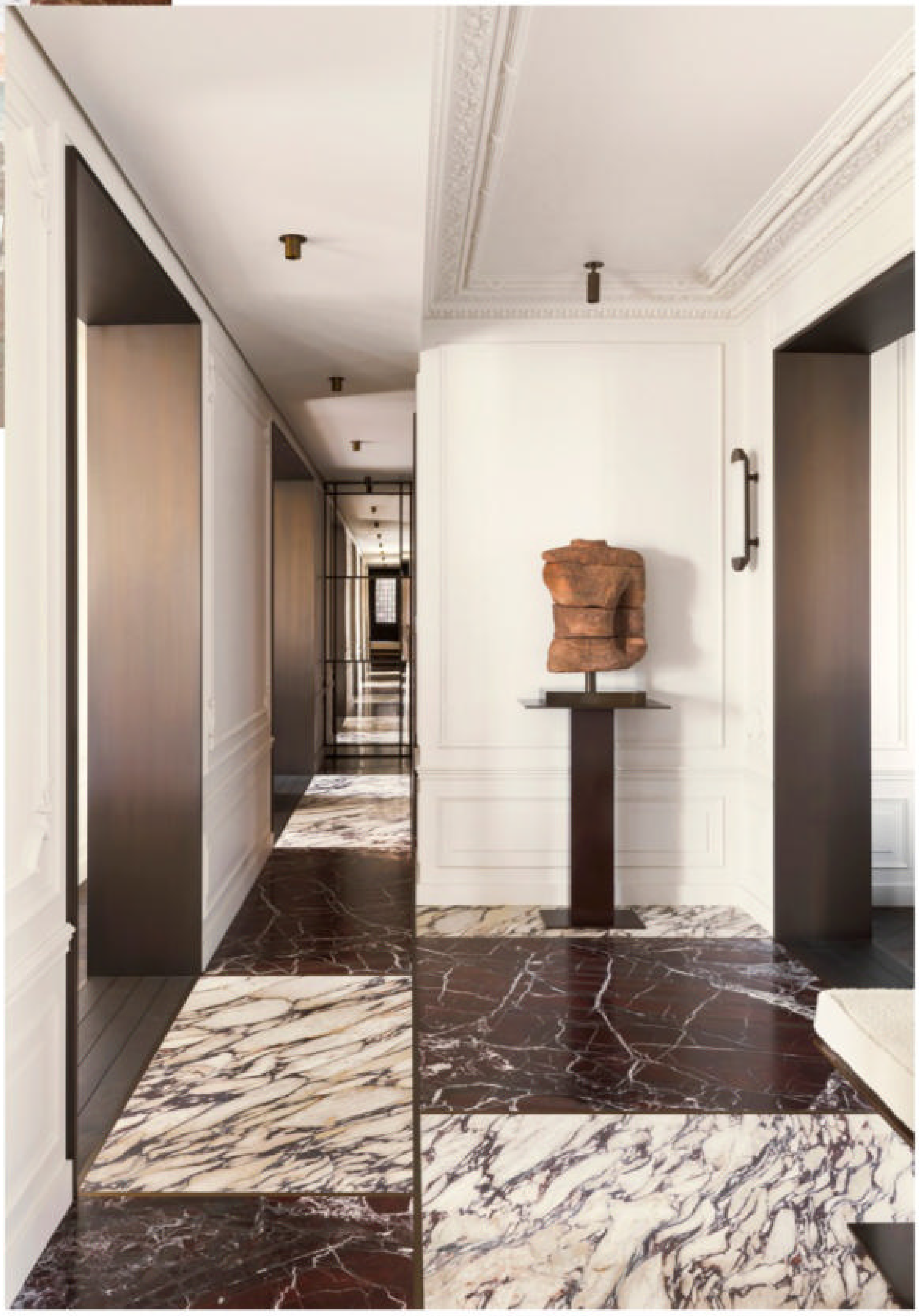
Mixed-marble moment

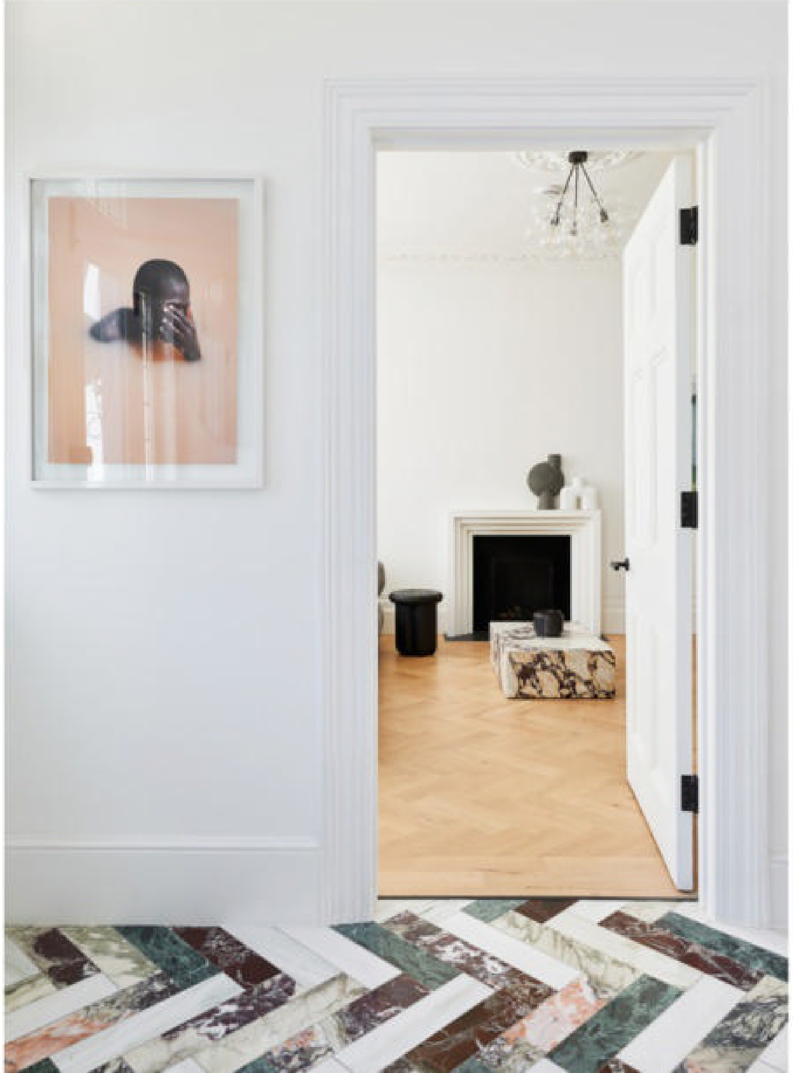
A hallway floor provides the opportunity to play with luxurious materials and bold patterns that might be 'too much' elsewhere

Left In the entrance of this Manhattan home, Kelly Wearstler ramps up the glamour with mixed-marble patchwork tiles in rich tones of chocolate, burgundy, cream and grey. The design nods to the historic features of the building, while the furry-material-topped bench and modern artwork add a contemporary edge to the scheme.

Below A chic monochrome palette sets the mood of this classic Haussmann apartment in Paris designed by Félix Millory. Large slabs of Calacatta Viola and Rosso Levanto marble are used to create a checkerboard pattern in the grand entrance, giving the space a relaxed elegance, while mirrors lining the walls extend the view down the corridor.

Below left The owner of this south-London home tasked Gruff Architects with designing a hallway inspired by fashion house Celine's London store. While the rest of the interiors stick to a monochrome palette, this space is injected with a shot of subtle colour, with marble parquet tiles, hand-picked at marble experts Diespeker & Co's showroom. ED





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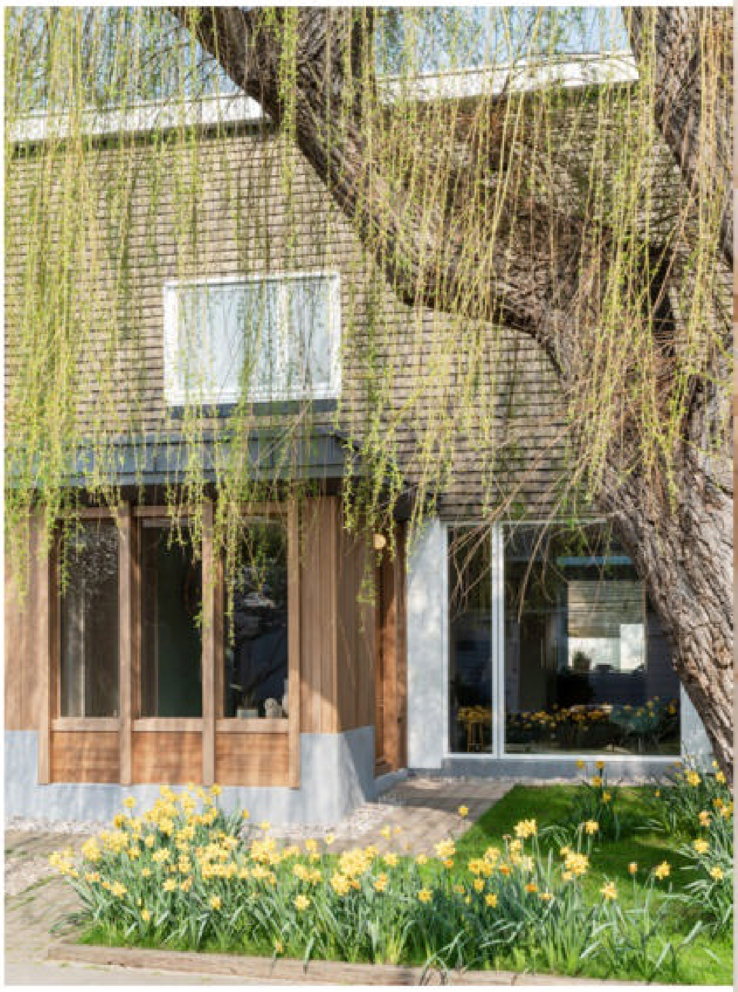
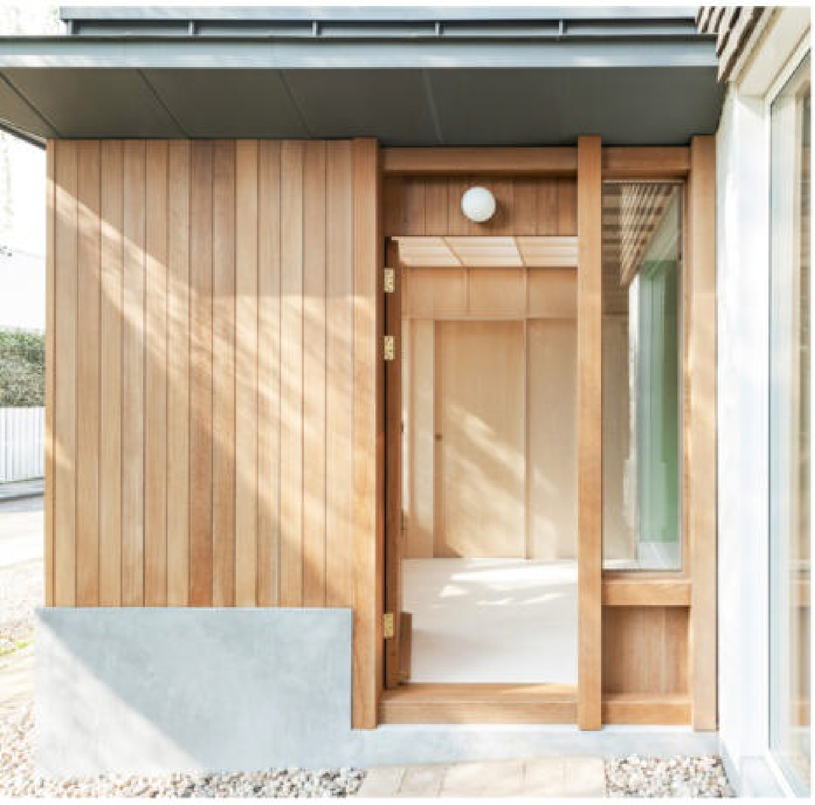
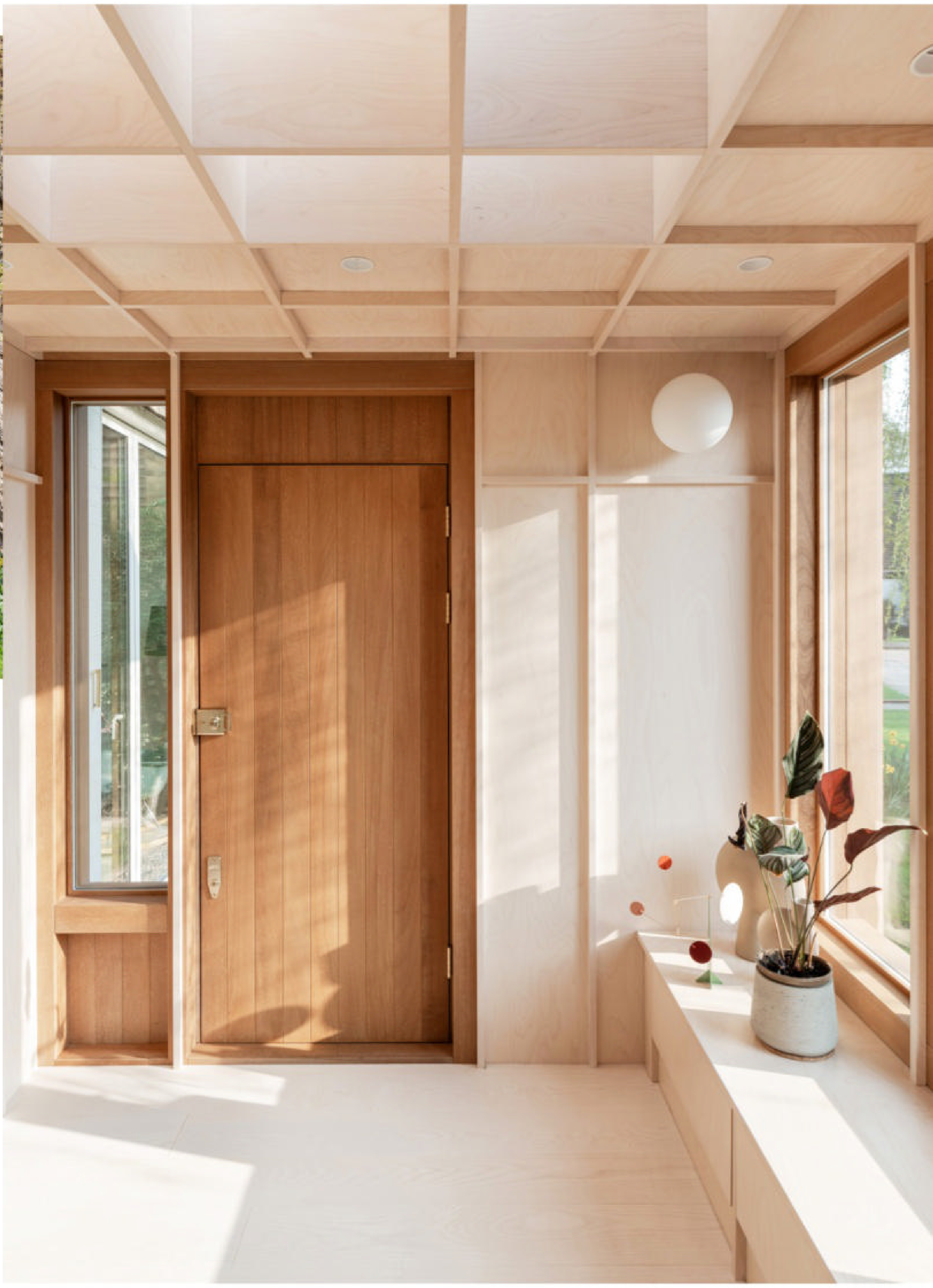






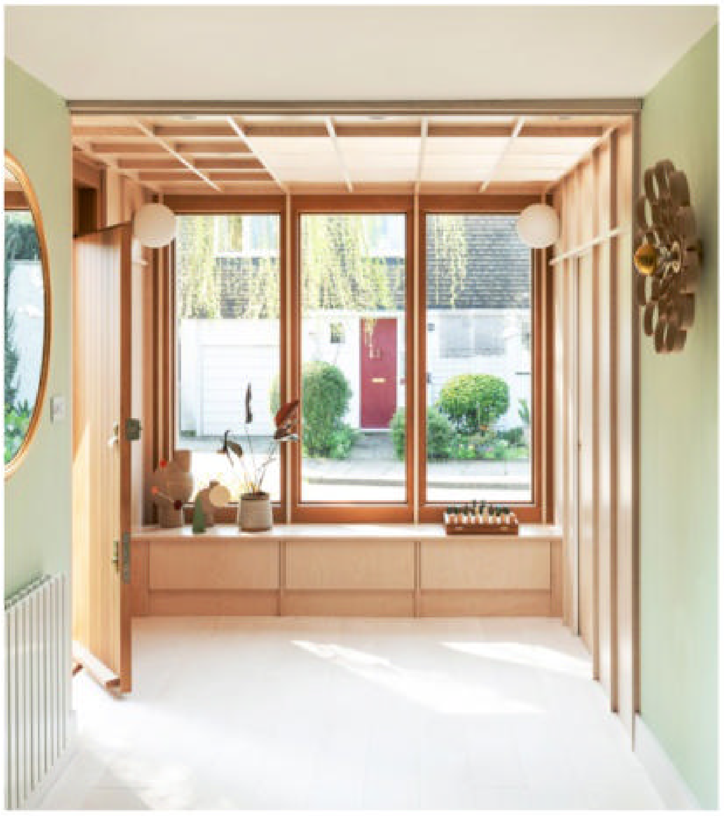
Reaching porch perfection

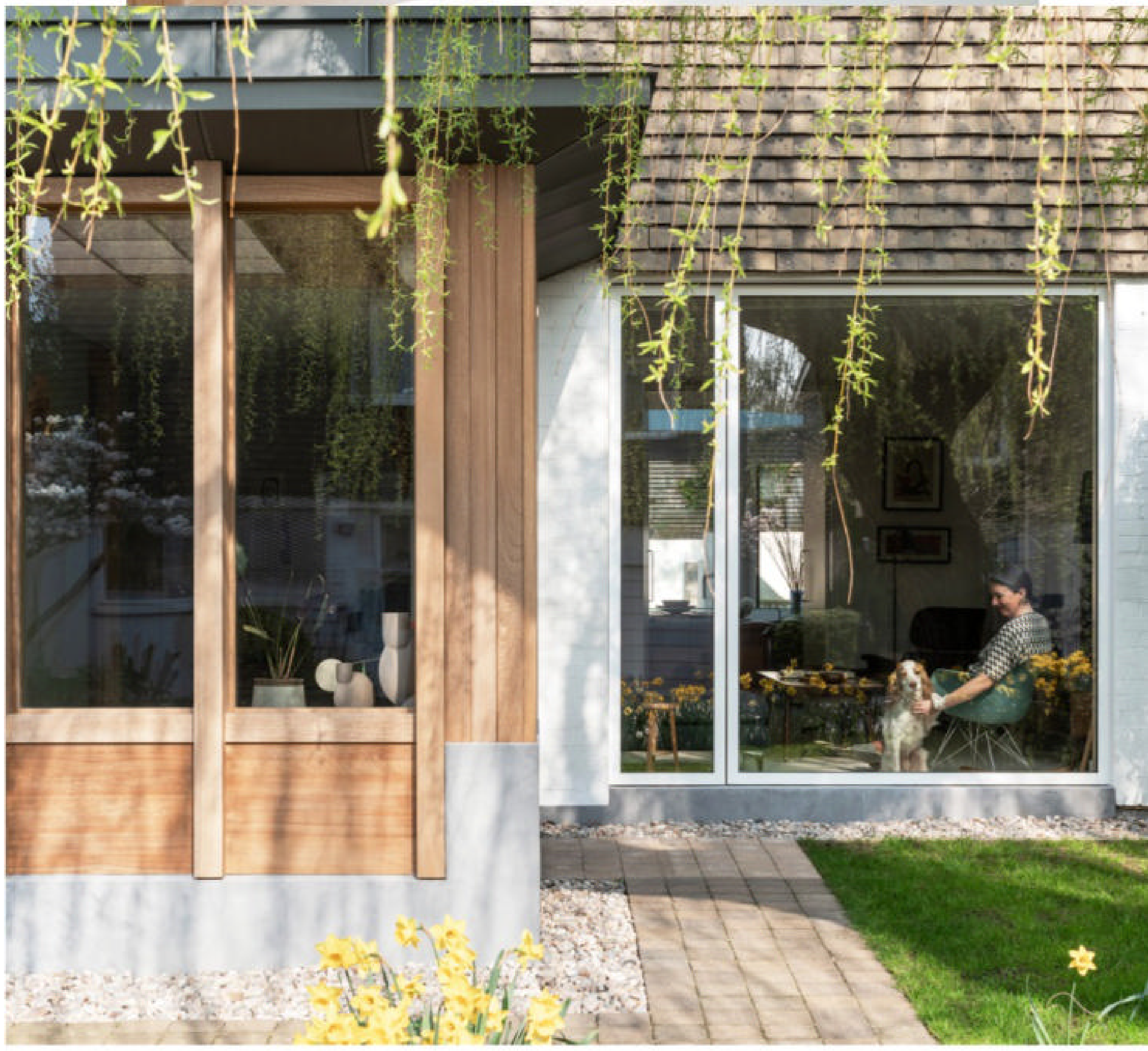
Transforming the entrance hall of this 1960s home unlocked a new abundance of space and light

Samantha Jukes-Adams and her family have lived in their 1960s modernist house in Highgate, London, for eight years. When they moved in, it was functional but felt cramped. They were considering a loft extension when a neighbour recommended architect Owain Williams of OWA. 'Owain is incredibly good at translating what you want,' recalls Jukes-Adams (pictured far right with her dog, Cosmo). 'He said, "You don't need a loft extension because you haven't talked about bedrooms at all. I think your downstairs isn't working for you."' He proposed a radical rethink of the ground floor that involved using the hallway to establish the mood of the entire house through its sense of generosity and light.

A large willow tree in the front garden was a key factor in the design. When in full leaf, it blocked out a lot of light. This challenge inspired a creative solution; an iroko-clad front extension 'floating'

The hallway is now a destination, somewhere to dwell rather than simply pass through





WORDS: PHOEBE FRANGOUL PICTURES: FRENCH + TYE

on a concrete plinth with a hidden rooflight in the ceiling pushing sunshine deep into the house. Jukes-Adams explains: 'Having the opportunity for daylight to come in from behind the tree and down means it's never dark. In the summer, autumn and spring, light travels around the room and the tree creates these moving shadows so it feels as if you're outside.' The door was also moved to the side of the extension to allow for more windows on the front façade.

Bespoke plywood panelling on the walls and ceiling was integral to the design. 'The aesthetic made the space into a room of its own,' says Jukes-Adams. Forgoing storage in favour of a built-in bench with a view paid off, making the hallway a destination, somewhere to dwell rather than pass through. They finished the space with pale wooden floorboards from Kahrs, Tom Raffield's bentwood lights (in the same ply as the cladding) and 'Palm Green' and 'Salt White' paints from Farrow & Ball's 'California' collection for their sunny, 1960s feel and because they reflect light brilliantly.

Jukes-Adams is amazed at how reinventing her hallway has transformed her home (as well as curing her husband of his Rightmove habit). 'Before this, I don't think I would have thought about a hallway in any way other than functional – now it's a welcoming room, somewhere I sit on summer evenings to read.' OWA's Williams gifted this family the confidence to try something different. 'People say, "Why are you leaving it that big, why didn't you have a larger utility room?" but I'm really glad we didn't, because then it would just be an entranceway,' says Jukes-Adams. 'This way, it feels like a home immediately. That first experience sets the tone – our house isn't massive but holding onto the width of the hallway means that it always feels spacious. It's a very clever trick.' *ow-a.co.uk*

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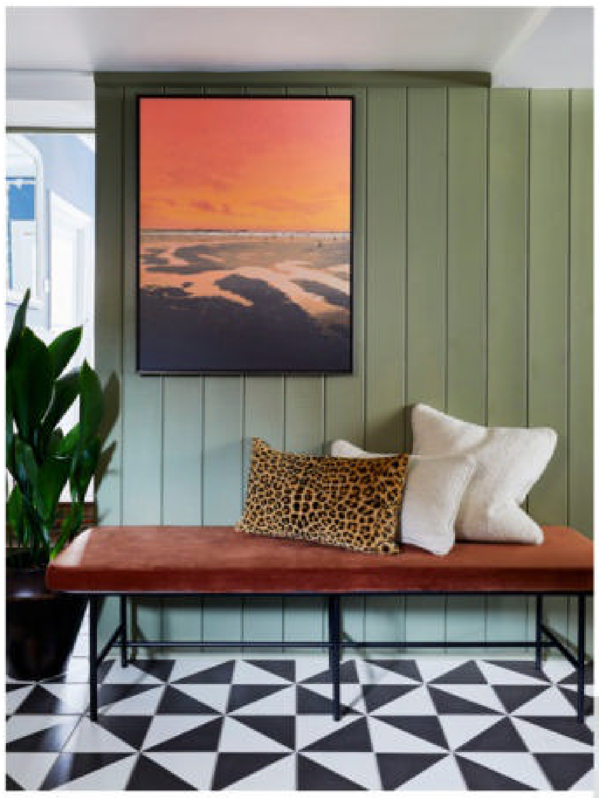
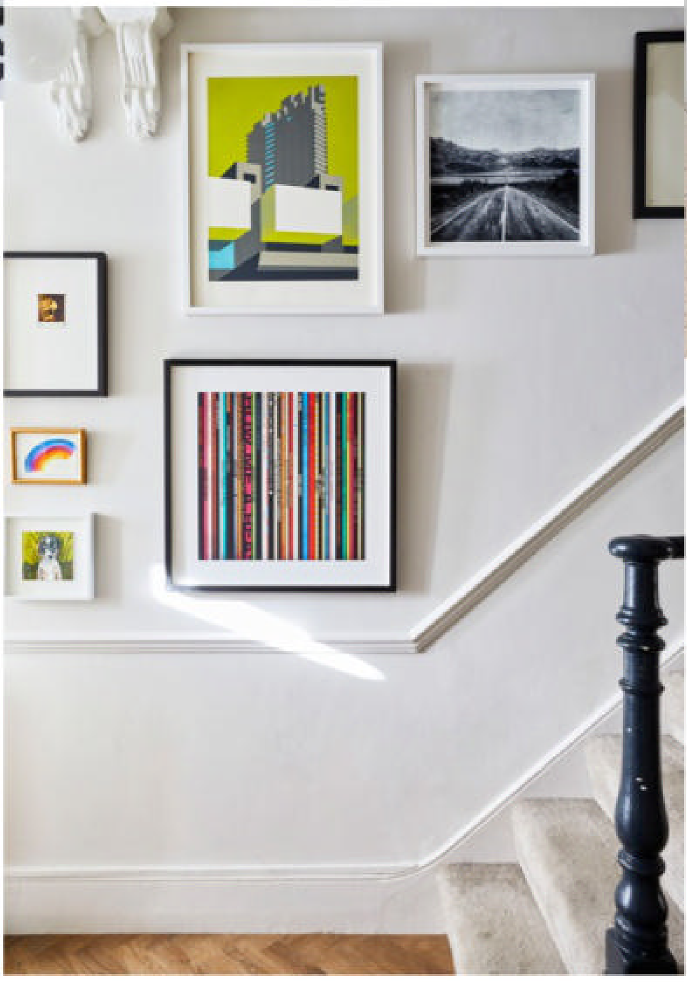
The art of making an entrance

Come home to artwork that sets the tone. Erica Davis, co-founder of online gallery Murus, shares her tips on how to pick and display pieces that will enhance your space



From top *Embrace II* by Emma Reynolds hangs on a panelled wall in this hallway; a console table is livened up by Nadia Attura's *Desert Flowers*



Clockwise from left A gallery wall with works by Keith Haynes, Paul Catherall and Nadia Attura; a large piece by Marcus Aitken; a focal point by Peter Blake

LA VERN BAKER

The artwork you choose should be a reflection of you – don't be afraid to express yourself from the moment the door opens

Our hallways and staircases are often overlooked as places to hang artworks, since they are seen as passageways or thoroughfares – but they are actually the hardest-working areas in our homes. We walk past these works of art multiple times daily, so they should be things we love. Some of my favourite pieces of my own collection are hung in my hallway – they welcome me home every day. To ensure your hall gives you the same pleasure, follow this simple advice…

Your home and the artwork you choose should be a reflection of you. Don't be afraid to express yourself from the moment the door is opened. Thinking about the mood you are looking to create in your home is key. For an uplifting, vibrant atmosphere, go bold with the style and/or colour. Alternatively, if you are looking to create a calming, peaceful entrance, something more soothing – such as a landscape or seascape – will set the tone for your home.

If you have an expanse of wall to fill, make a statement with a larger piece. It can turn your hallway from an afterthought to a talking point. I'd always advise filling the available space and not leaving anything 'floating'. This can be done with one oversized piece or by clustering some smaller pieces.

Entrances and thoroughfares are ideal places for gallery walls. These fill the space and draw you into the heart of the home. In a narrow corridor, a uniform grid hang using small or medium sized artworks or photographs works well. If you have more space to play with, a freestyle arrangement looks brilliant – you could also continue it up a staircase.

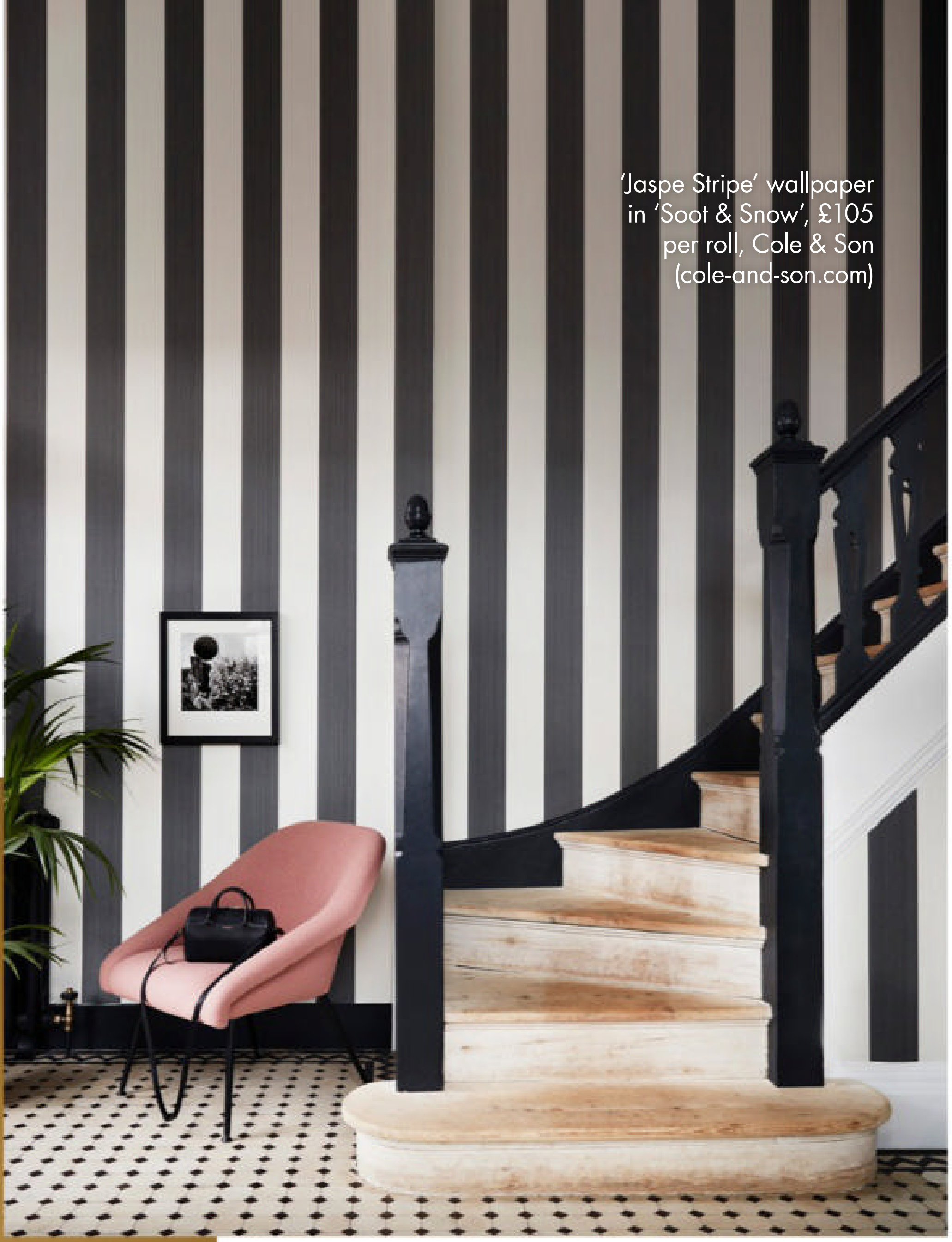
In tight, awkward spaces, such as narrow hallways, pick artworks that tie together visually. This helps to create a seamless feel and won't overwhelm a small area. For example, a diptych or triptych looks great. Alternatively, a loose colour scheme that themes the pieces will create synergy. This can also be done by choosing the same colour frames for all of your artworks.

When it comes to hanging, your eyeline is the perfect position. After all, what do you see when you open the front door? Where do you look when you walk from one room to another or open the bathroom door? These are the perfect places for art as they capture your gaze. Even the smallest corner can become an eye-catching spot for a piece that will make you smile every day. *murus.art*

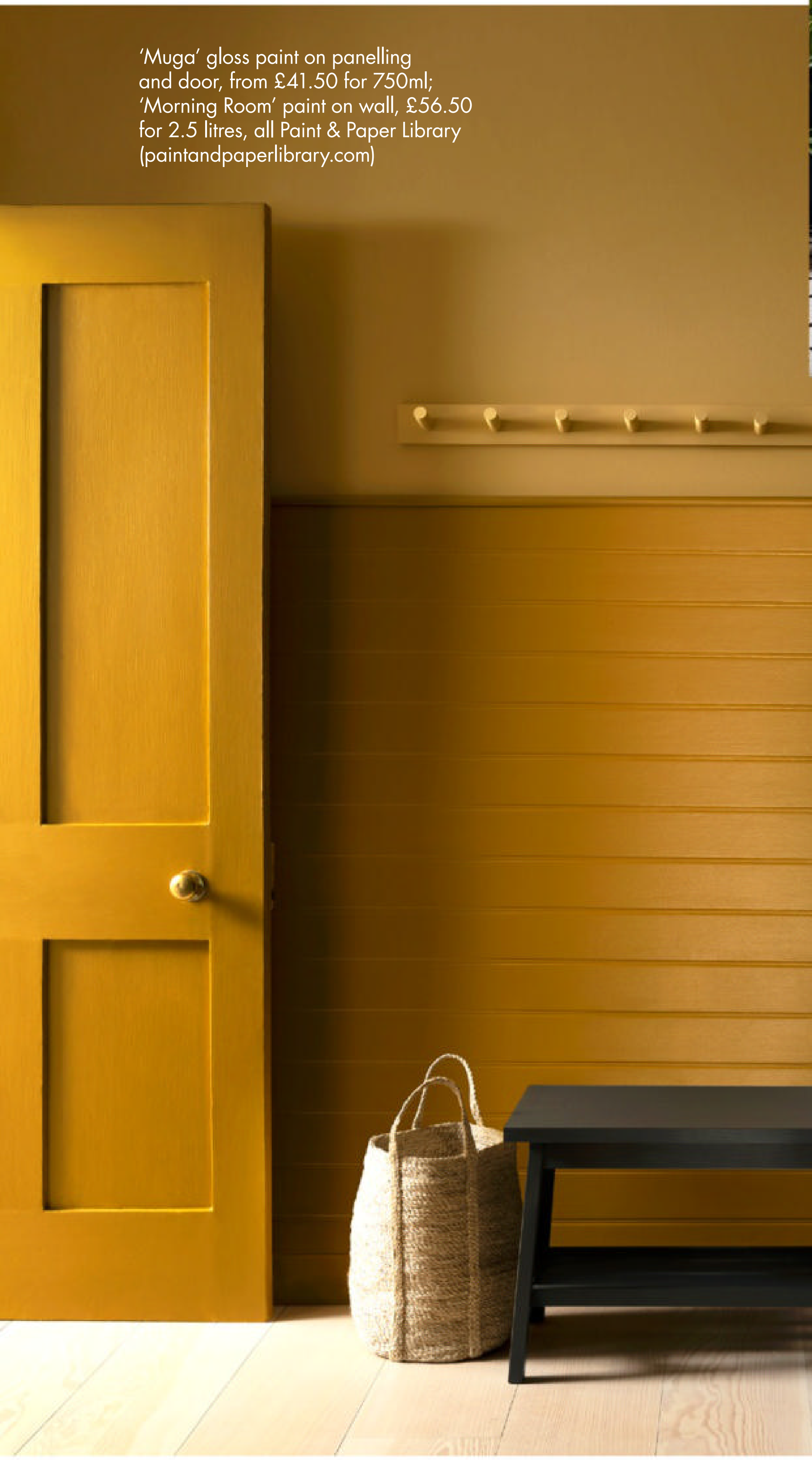
AS TOLD TO: KATE WORTHINGTON

Welcoming new trends

A fresh lick of paint or a bold wallpaper can make a big impact in a hallway. We've asked experts to share the two cutting-edge looks that will show guests your style credentials...



'Jaspe Stripe' wallpaper in 'Soot & Snow', £105 per roll, Cole & Son (cole-and-son.com)



'Muga' gloss paint on panelling and door, from £41.50 for 750ml; 'Morning Room' paint on wall, £56.50 for 2.5 litres, all Paint & Paper Library (paintandpaperlibrary.com)

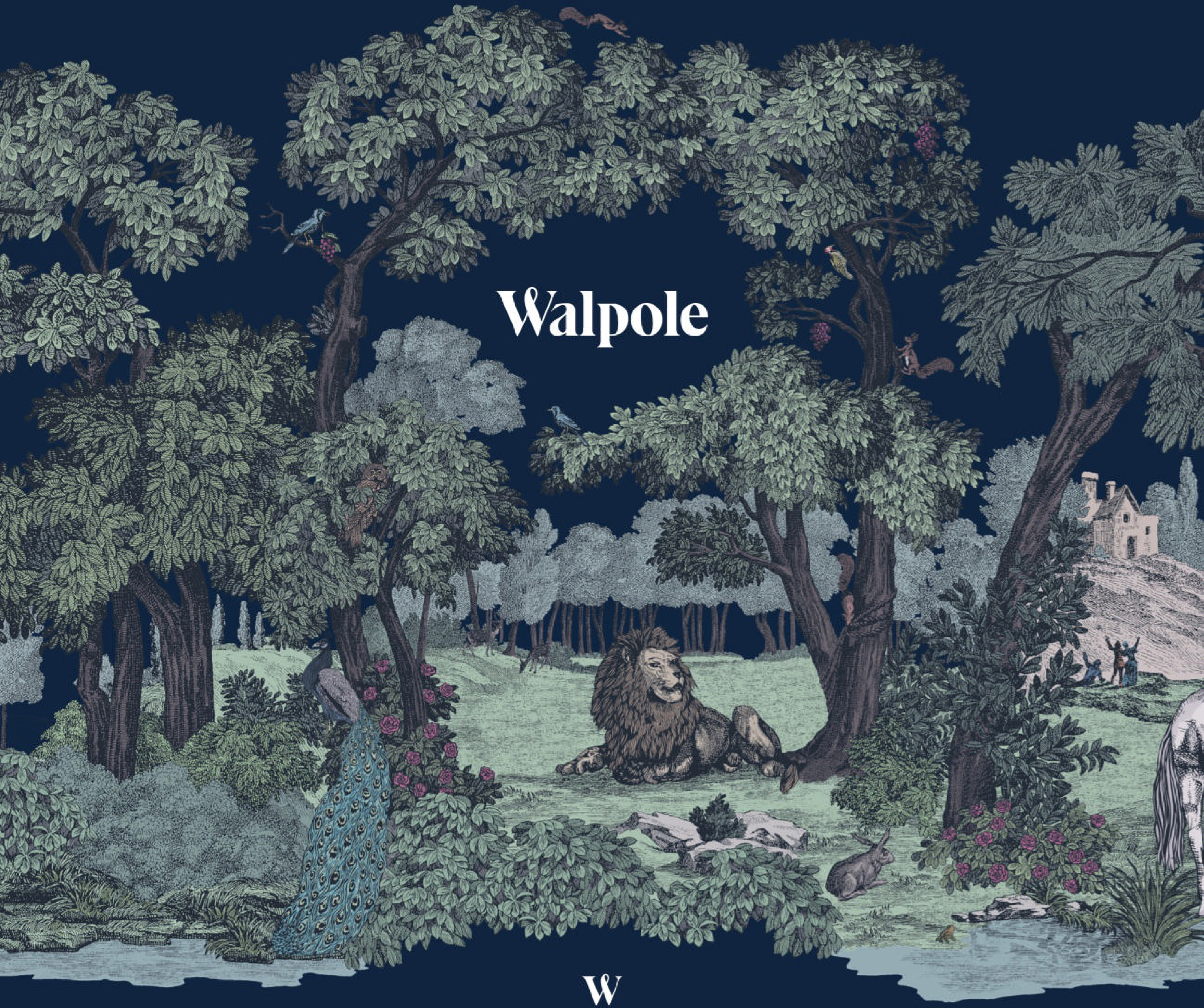
The stripe set

Entrances have always been a popular spot for wallpaper. 'Being immersed in colour and pattern as you arrive gives a warm welcome,' says Marie Karlsson, creative and managing director of Cole & Son. Stripes are a timeless favourite in this zone – they can enhance proportions and add playfulness and drama to spaces that might otherwise seem characterless or awkward. 'If you have a hallway with high ceilings, maximise its potential with an oversized stripe. A light-toned paper can brighten an area that lacks natural light, drawing the eye upwards to make the space feel larger, while smaller-scale designs work well in narrow corridors as there's more chance to observe finer details up close,' advises Karlsson.

The glossy posse

No longer confined to woodwork thanks to new easy-to-use, water-based formulations, gloss is the go-to paint finish for impactful decorating. Hallways are the ideal space to try the look, says Andy Greenall, creative director of Paint & Paper Library: 'Gloss is a fantastic choice for these busy areas as it provides the highest level of durability and is easy to clean.' Using a high-sheen finish on walls too opens up a world of creative possibilities; Greenall encourages thinking beyond the all-over approach. 'Our Architects' Gloss works particularly well in bold hues, or used with contrasting finishes for a dynamic, contemporary look that plays with sheen levels and their effect on colour.'

WORDS: KATE WORTHINGTON PICTURES: PAUL RAESIDE, DAMIAN RUSSELL



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Hall order

Make your hallway work a lot harder with smart buys that will hide clutter and display your personality

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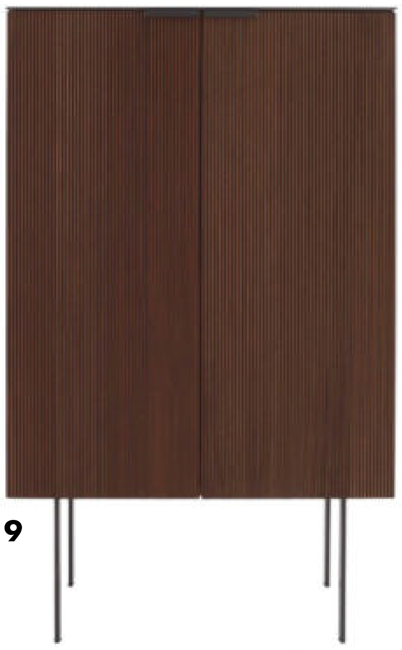

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Storage

Never trip over piles of shoes and discarded coats again – these pieces will help you achieve and maintain calm

1 'Dora' shoe rack, £325, Ferm Living (fermliving.co.uk) **2** 'Amira' sideboard, £1,499, Heal's (heals.co.uk) **3** 'Edge' storage system, from £500, Tylko (tylko.com) **4** 'Pirouette' coat stand, from £395, The Conran Shop (conranshop.co.uk) **5** 'Agnes' hall stand by Sarah Kay, from £1,305, SCP (scp.co.uk) **6** 'Thin' console, £376, Calligaris (calligaris.co.uk) **7** 'Ghost Wall' storage system by Mikal Harrsen, price on application, Cassina (cassina.com) **8** 'D.847.1' console by Gio Ponti for Molteni & C, from £5,238, Molteni & C (molteni.it) **9** 'Selvans' cupboard by Christian Werner, £3,061, Ligne Roset (ligne-roset-westend.co.uk)

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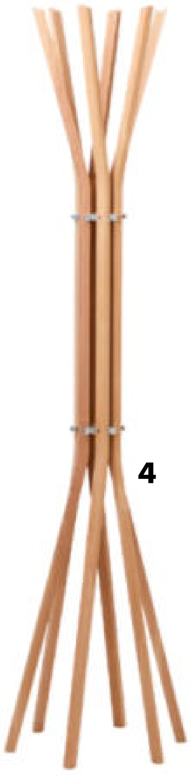

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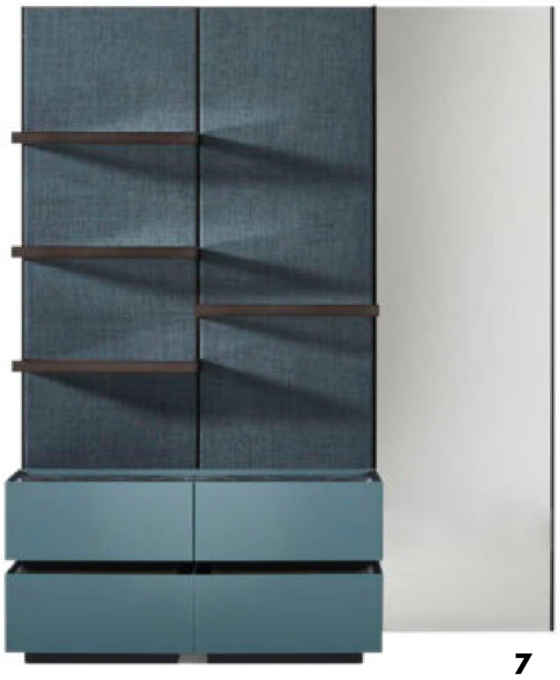

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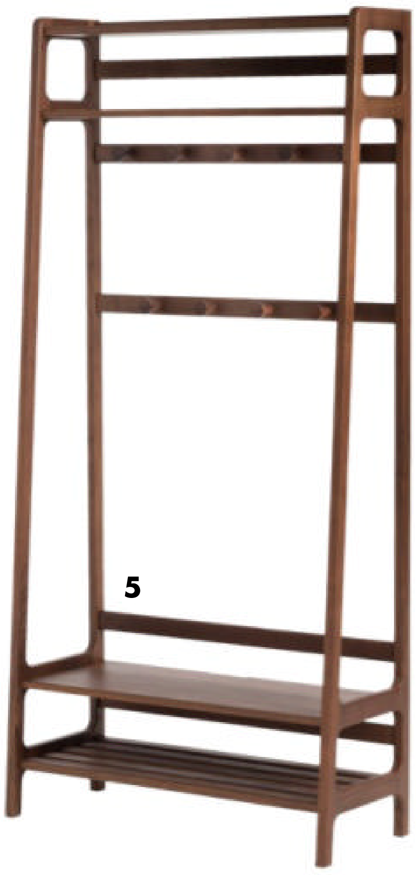

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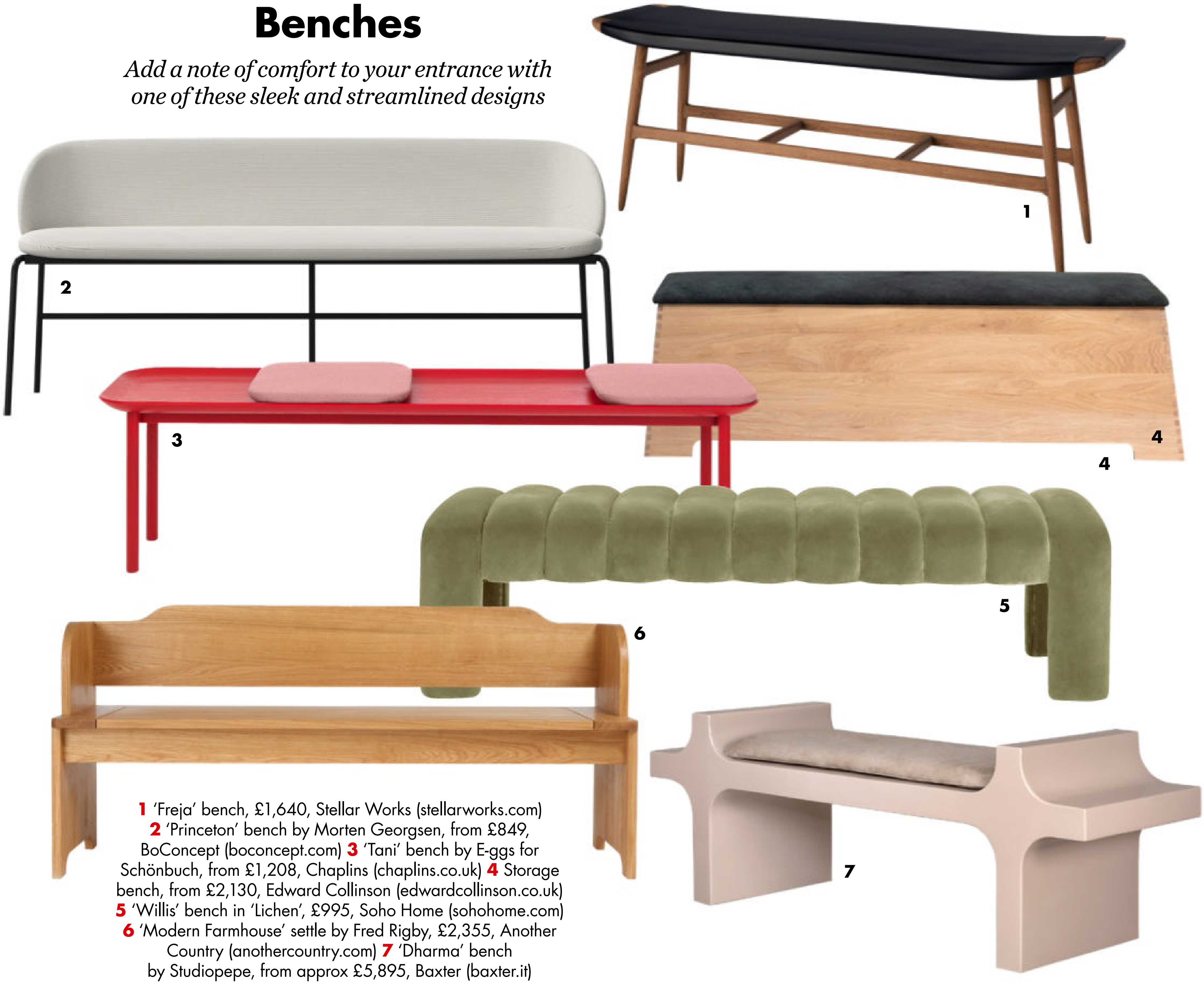
WORDS: KATE WORTHINGTON

Benches

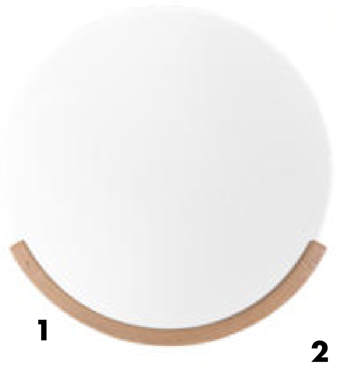
Add a note of comfort to your entrance with one of these sleek and streamlined designs



1 'Freja' bench, £1,640, Stellar Works (stellarworks.com) **2** 'Princeton' bench by Morten Georgsen, from £849, BoConcept (boconcept.com) **3** 'Tani' bench by E-ggs for Schönbuch, from £1,208, Chaplins (chaplins.co.uk) **4** Storage bench, from £2,130, Edward Collinson (edwardcollinson.co.uk) **5** 'Willis' bench in 'Lichen', £995, Soho Home (sohohome.com) **6** 'Modern Farmhouse' settle by Fred Rigby, £2,355, Another Country (anothercountry.com) **7** 'Dharma' bench by Studiopepe, from approx £5,895, Baxter (baxter.it)

Mirrors

Reflected light has the power to make even the most narrow, cramped hallway feel more spacious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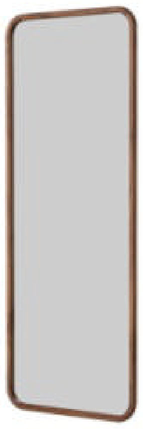
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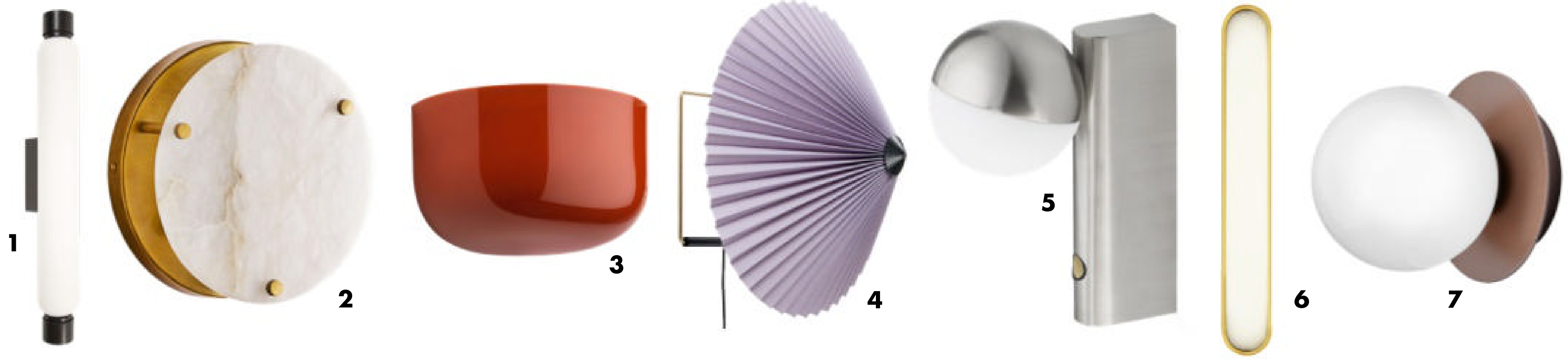
1 'Nokori' mirror, from £185, Tom Raffield (tomraffield.com) **2** 'Shelfie' mirror by Montana, £362, Aram Store (aram.co.uk) **3** 'Issey' mirror, £498, Anthropologie (anthropologie.com) **4** 'Silhouette' mirror by OEO Studio, £885, Fredericia (fredericia.com) **5** 'Oval Curve Marquetry' mirror by Chelsea Vivash, £440, Artists & Objects (artistsandobjects.com) **6** 'Cloud' wall mirror by Matthew Williamson, £150, John Lewis & Partners (johnlewis.com) ➤

the edit

Wall lights

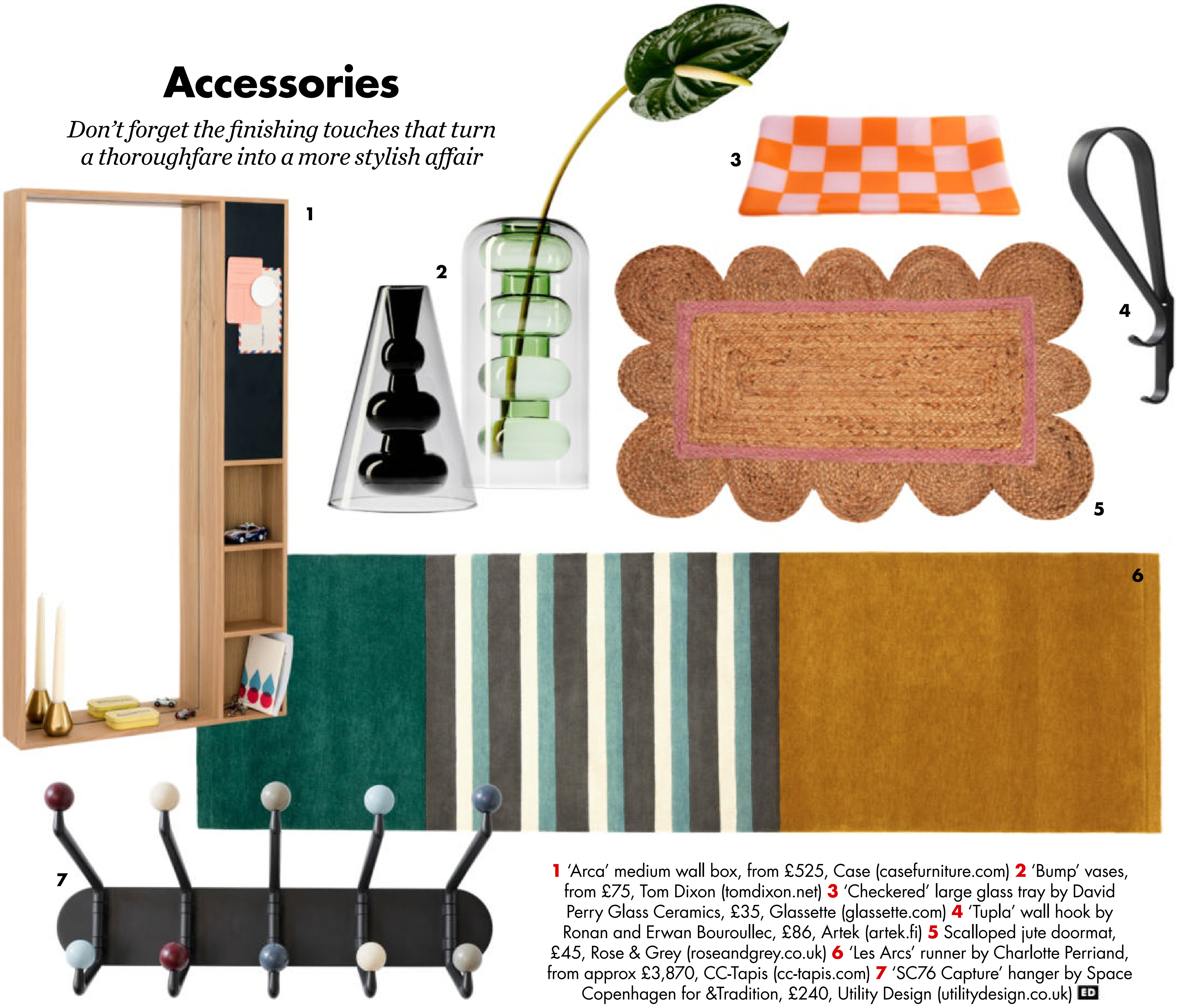
Choose hallway lighting that's decorative as well as functional for a memorable first impression



1 'La Roche' wall light by Le Corbusier for Nemo, from £480, Holloways of Ludlow (hollowaysofludlow.com) **2** 'Flumo' alabaster wall light, £135, Pooky (pooky.com) **3** 'Bellhop Wall Up' light by Edward Barber and Jay Osgerby, £255, Flos (flos.com) **4** 'Matin' wall lamp by Inga Sempé, from £199, Hay (hay.dk) **5** 'Balancer Mini' wall/table lamp by Yuue, approx £230, Northern (northern.no) **6** 'Capsule' wall lamp by Square Circle Studio, £760, Monologue (monologuelondon.com) **7** 'Liila' wall globe in dark bronze, approx £220, Nuura (nuura.com)

Accessories

Don't forget the finishing touches that turn a thoroughfare into a more stylish affair



1 'Arca' medium wall box, from £525, Case (casefurniture.com) **2** 'Bump' vases, from £75, Tom Dixon (tomdixon.net) **3** 'Checkered' large glass tray by David Perry Glass Ceramics, £35, Glassette (glassette.com) **4** 'Tupla' wall hook by Ronan and Erwan Bouroullec, £86, Artek (artek.fi) **5** Scalloped jute doormat, £45, Rose & Grey (roseandgrey.co.uk) **6** 'Les Arcs' runner by Charlotte Perriand, from approx £3,870, CC-Tapis (cc-tapis.com) **7** 'SC76 Capture' hanger by Space Copenhagen for &Tradition, £240, Utility Design (utilitydesign.co.uk) ED

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M
M Kardana (mkardana.com)
Magis (magisdesign.com)
MAH Gallery (mah-gallery.com)
Maison Matisse (maison-matisse.com)
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Matthew Cox (matthewcox.com)
Maud and Mabel (maudandmabel.com)
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Merrell (merrellpublishers.com)
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MENINO DESIGN STUDIO

Margherita Menino is a luxury residential and commercial interior designer and architect. the Italian-born creative who now calls New York home.

Menino is an architect who runs Menino Design Studio, a boutique firm, that provides highly personalised design services in luxury residential, retail, hospitality, and corporate spaces.

NEW BLOOM
DERMATOLOGY

NEW BLOOM
DERMATOLOGY

Inspired by the art and architecture of her homeland, Italy, Menino's firm has worked with trusted architects and design partners to create luxury in various sectors. "We translate our clients' taste and lifestyle into their environments, developing a clear conceptual thread to express the space's highest potential."

Menino Design Studio has many projects underway, New Bloom Dermatology, a refined, new clinic in the West Village owned by Dr Erin Kil who said "I saw what Margherita did with my neighbours' place and I knew I need her for the renovation of my clinic, she's a very thoughtful architect" and various building renovations in the city, as well as abroad.

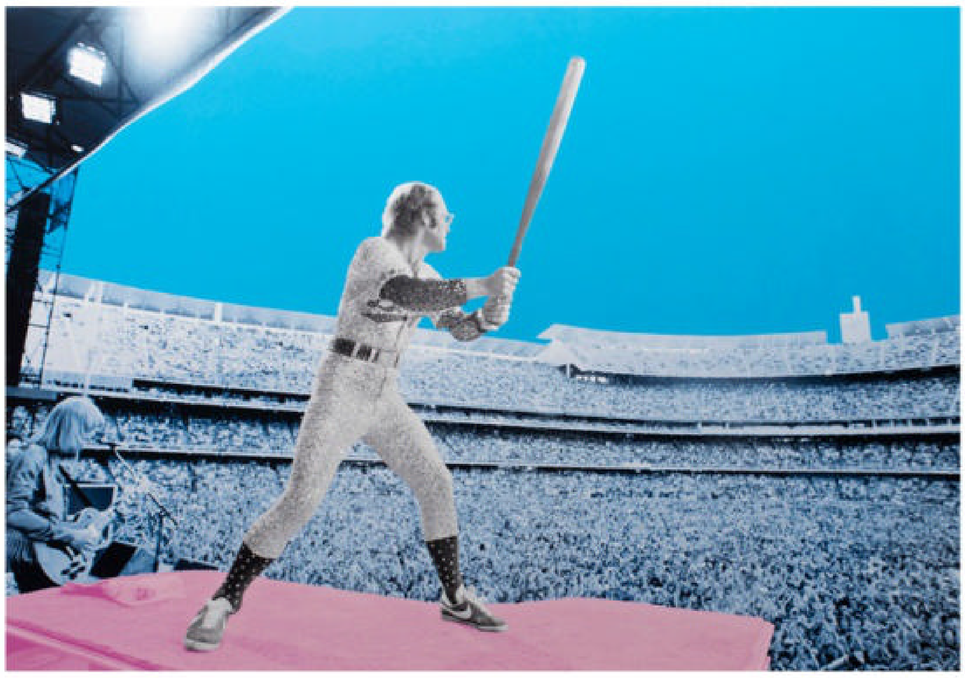
Menino is always thinking about how she can transform the look of a place from something dated-looking to something more elevated and chic. Every detail counts, and there's a reason behind each creative choice. Commercial architecture has its own dynamic, but the needs of the client still come first. Menino is conscious of everything, from the type of lighting to the length and width of the corridors, and her meticulous eye is what brings projects to fruition.

"New York is so exciting, and I really love my job." Menino says. "I've had the fortune in my life to travel the world a lot. And I think that when you travel, you truly understand yourself and the world." Establishing herself in New York's architectural scene has catapulted Menino to higher heights, and we can't wait to see what she does next.

Find out more about Menino Design Studio latest projects at **www.meninodesign.com**

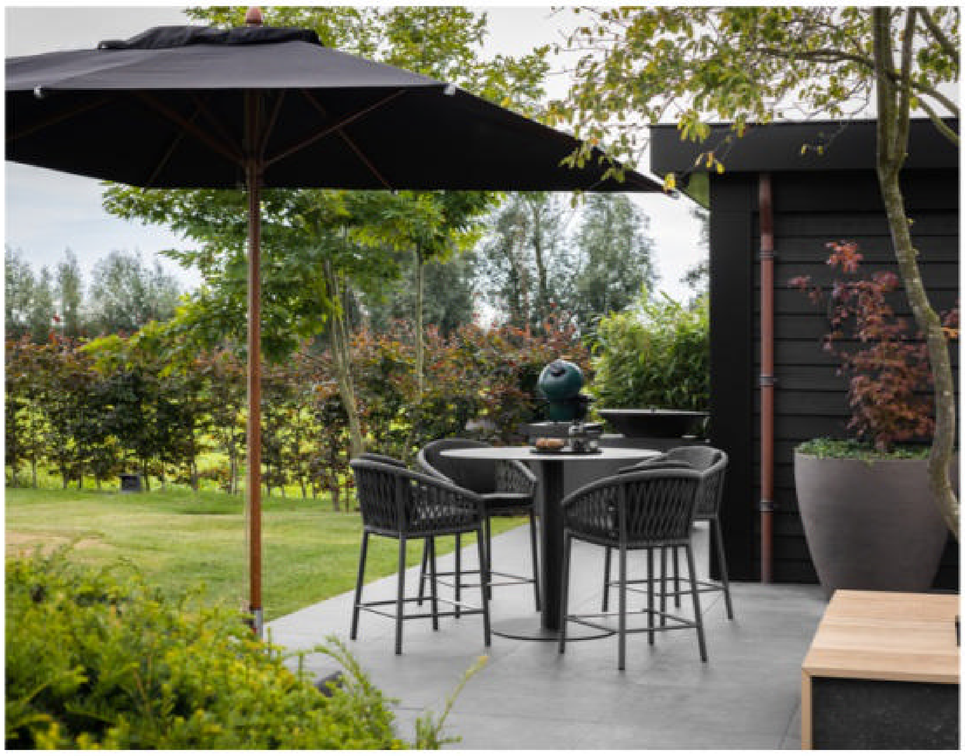
LUXURY LIVING

For you and your home



DAVID STUDWELL

David Studwell often uses figures that are synonymous with certain eras, in particular the swinging sixties.
Marilyn Monroe, Elizabeth Taylor and Steve McQueen all crop up in his prints, evoking a strong sense of nostalgia.
His work has been exhibited in London and the USA.
David's work hangs in private collections worldwide and has been collected by Kate Moss, Nile Rodgers and Sheryl Crow. Title: 'Elton John: Home Run-Dodger Stadium 1975' Screen print. Edition of 50. 95 x 63cm. £1,650. Visit: **www.davidstudwellgallery.co.uk** or email david@davidstudwellgallery.co.uk



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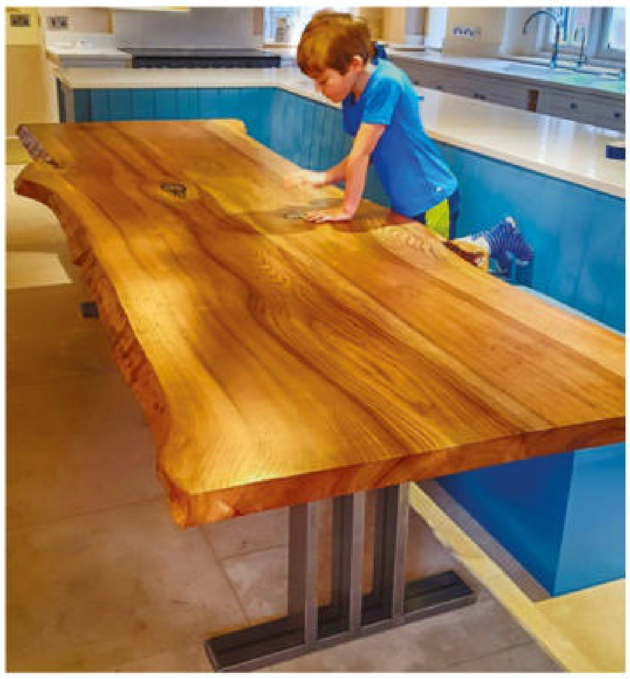

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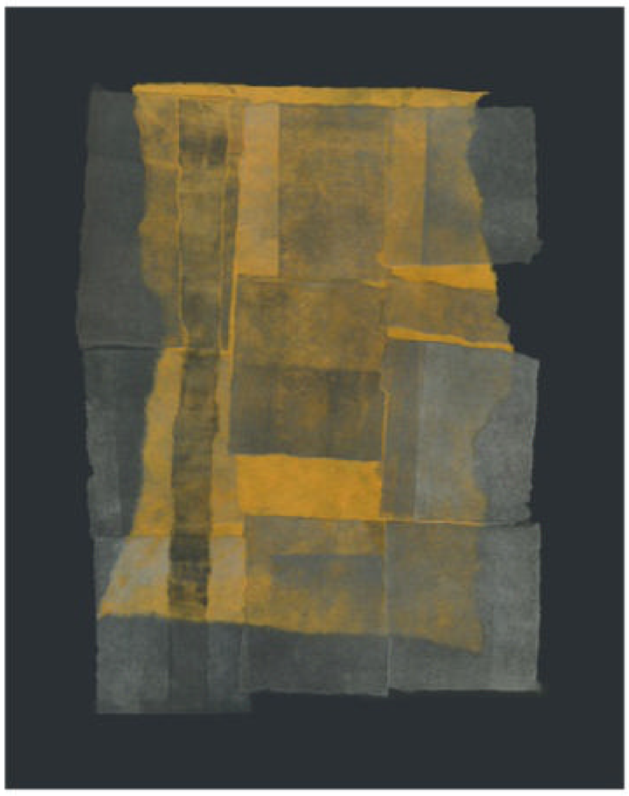
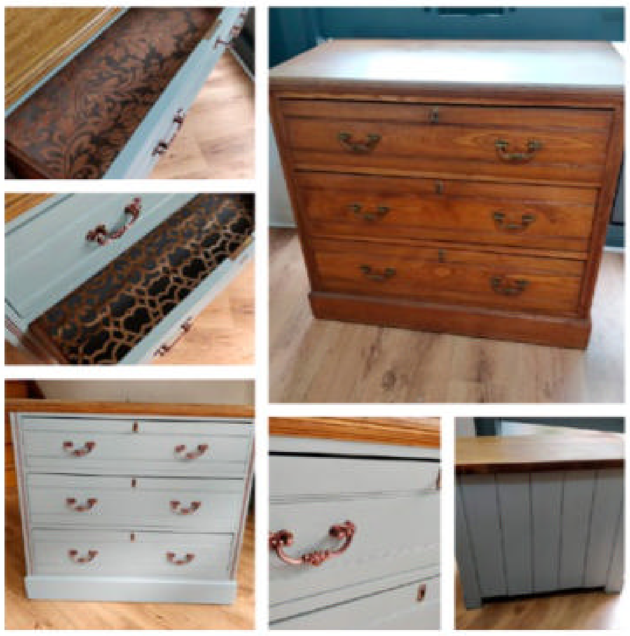


ROB COLLINGBOURNE

Rob is a London-based printmaker working with monoprinting. He mainly prints from hand-torn paper stencils incorporating chine-collé and other techniques. He embraces the degradation of the paper plates as they curl and crease to trap ink in unexpected ways. **robcollingbourne.co.uk**



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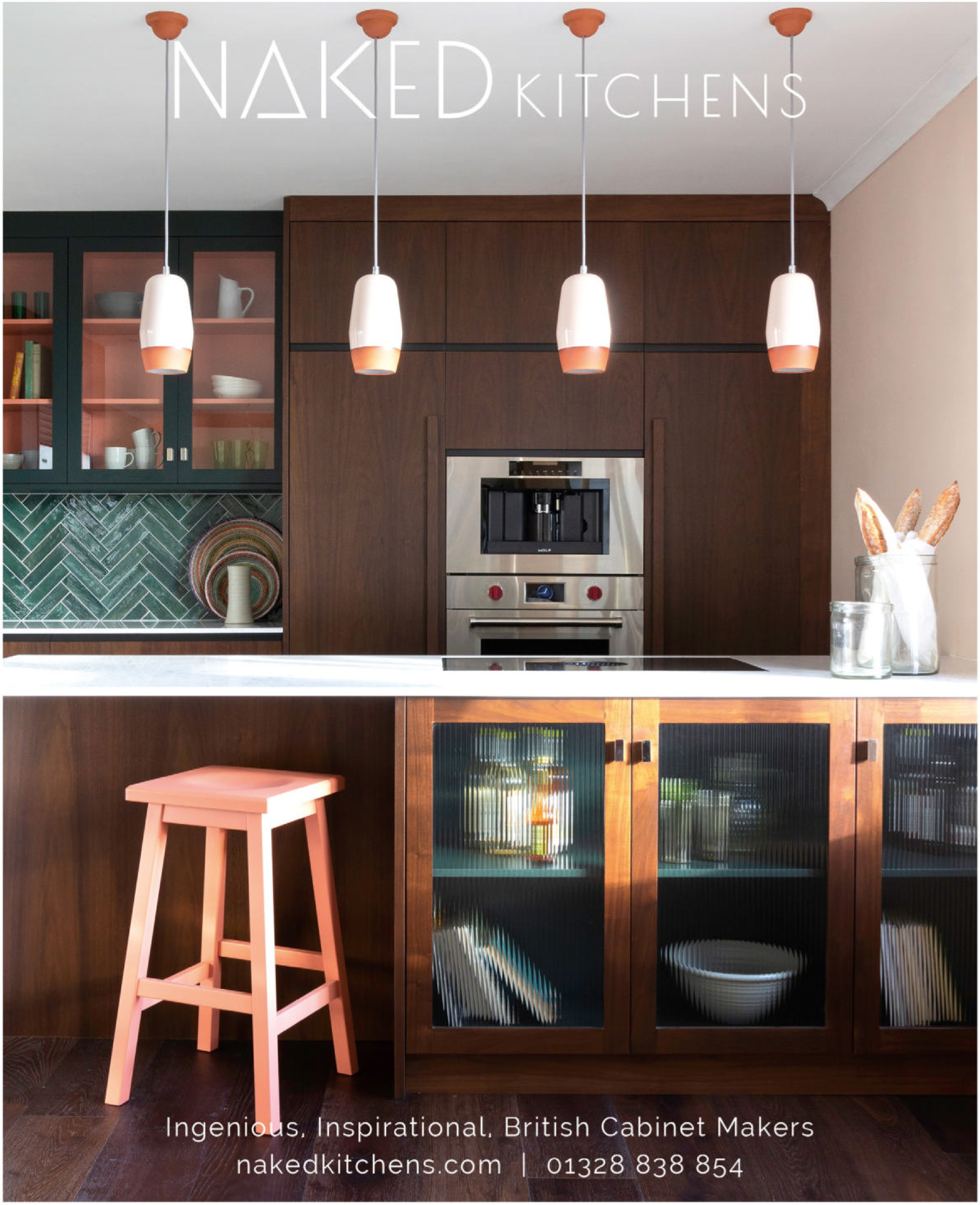
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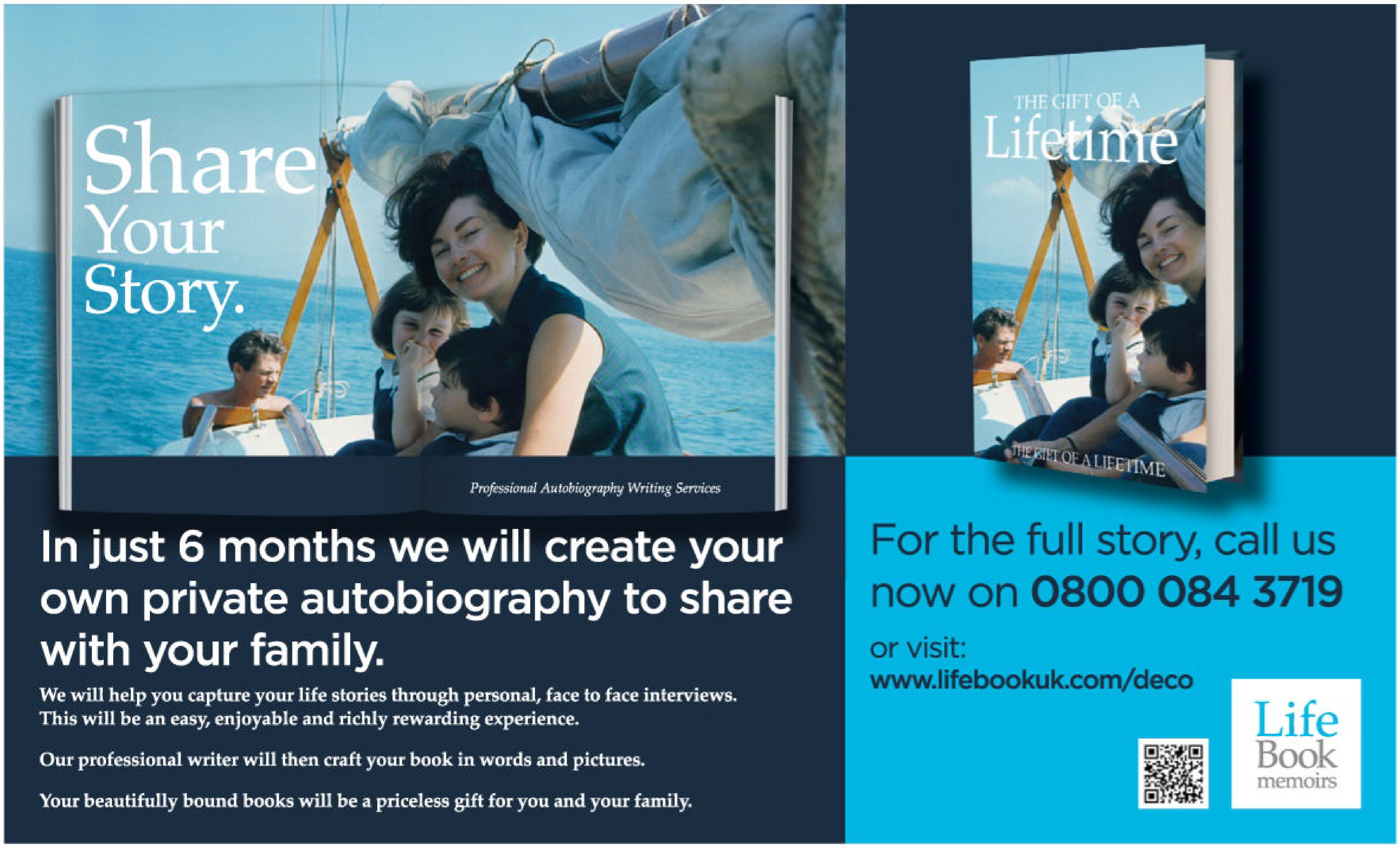
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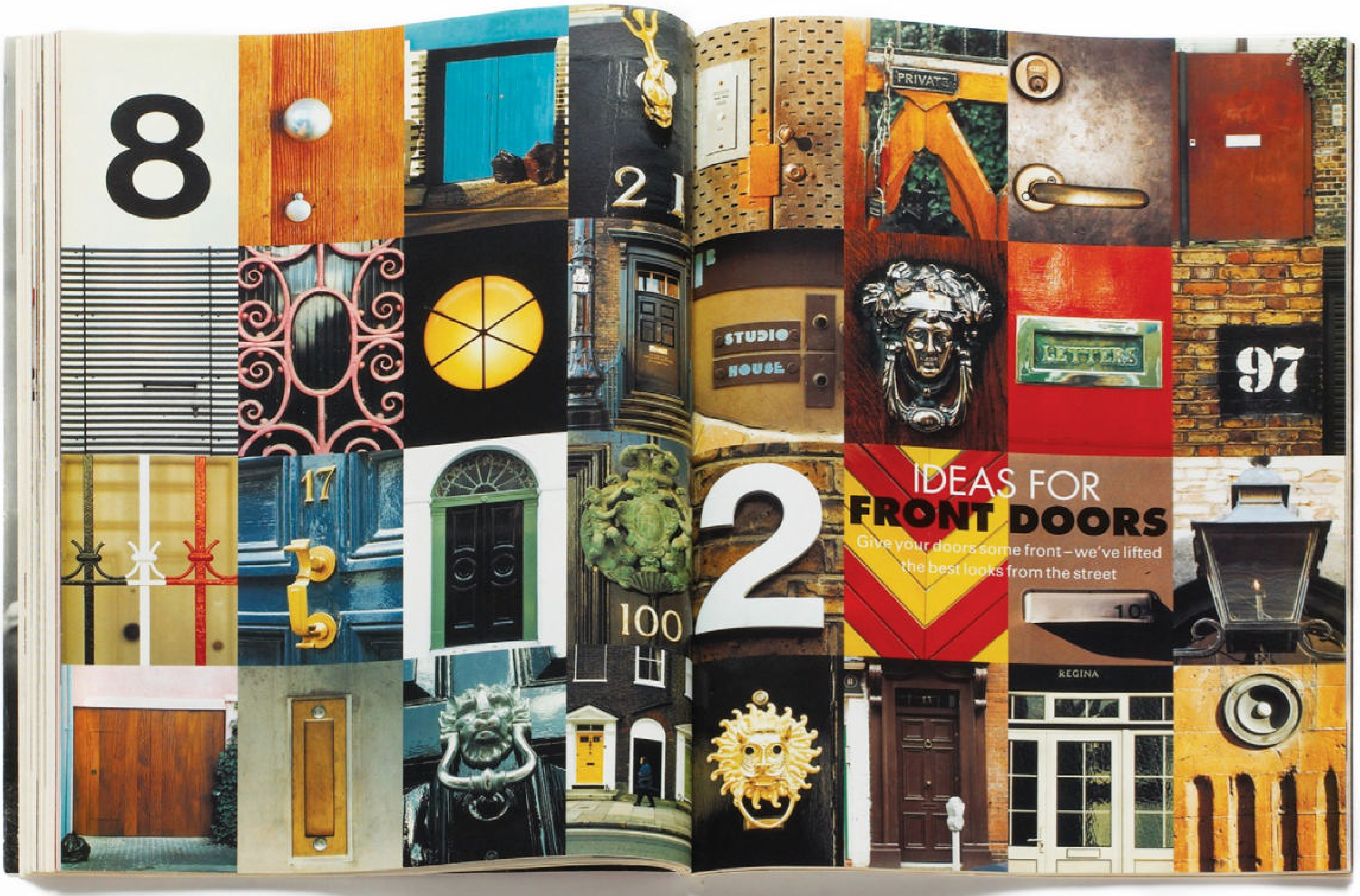

IDEAS FOR
FRONT DOORS
Give your doors some front – we've lifted the best looks from the street

May 1995

The past teaches us about the future, so we've delved into the ELLE Decoration archive to find wisdoms that can be applied today...

First impressions count. Your front door is your home's calling card to the world; the choices you make here set the tone for your whole interior. A colourful coat of paint, a salvaged door knocker, even the font you select for your number – these are the visual clues that let passersby know what your style is all about. And we've all strolled the streets, slowing as we pass certain favourite properties, imagining the lives that go on behind closed doors (haven't we?). It's definitely a shared pastime we were happy to celebrate back in 1995, when producer Jane Withers and photographer Simon Withers took to the busy streets of London for ELLE Decoration. The snaps in this feature, created five years before Instagram was launched, would have made for a seriously addictive feed. Each image gives a taste of the personality of the homeowners.

The wonderfully varied letterboxes and doorbells, numbers and buzzers, which were captured 28 years ago, included the same mix of the contemporary and traditional that we still champion today. Only, this issue, we are venturing a little further, stepping across the theshold to look instead at some of the world's most beautiful entrances, hallways and corridors (p189). Like your front door, these hardworking spaces are often overlooked as we pass through them day after day (dropping bags, kicking off shoes, draping coats over bannisters), but they, too, are the places where we greet visitors and welcome home loved ones. They deserve attention. You never know who may be stopping by...

WORDS: CLARE SARTIN

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